

# Golden Hands | 8

The complete  
knitting,  
dressmaking  
and needlecraft  
guide









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# Volume 8

## Contents

Published by  
Marshall Cavendish Publications Ltd,  
58 Old Compton Street, London W1V 5PA and  
Hamlyn House Pty. Ltd, 176 South Creek Road  
Dee Why West, Sydney, Australia.  
© Marshall Cavendish Ltd 1970, 1971, 1972  
© Fratelli Fabbri Editori 1966, 1967

Printed and bound by Dainippon Tien Wah  
Printing (Pte) Ltd, Singapore.

<b>Canvas Work</b>	
Belts and bands	714
Art deco flowers	752
Decorated tote bag	768
<b>Knitting: Basic Wardrobe</b>	
Two-way matinee jacket	704
Man's classic sweater	724
Woman's classic jersey	744
<b>Collector's Piece</b>	
Dragons in embroidery	710
Chinese embroidery	750
Petit point bags	790
<b>Crochet: Basic Wardrobe</b>	
Girl's lacy skirt	764
Long glamorous tunic	784
<b>Crochet Knowhow</b>	
Crochet plaid patterns	706
More crochet plaid patterns	726
Tubular crochet	746
Gipsy shawl with tassels	766
Mitred corners and 'V' necks	786
<b>Dressmaking</b>	
Basic trousers	716
Completing trousers: making tunic	734
New styles on child's basic dress	756
Quilted gown and matching nightdress	774
Tie neck blouse conversion	796
<b>Embroidery</b>	
Parma braid embroidery	708
Metal thread embroidery	728
Metal thread work	748
Smocking for heavier fabrics	772
Child's smocked dress	788
<b>Fashion Flair</b>	
Stars and fishes	720
Simple versatile motif	740
Quick-sew shawl	780
Cross stitch rose motif	800
<b>Home Sewing</b>	
Cheerful cushions	730
Round table cloths	792
<b>Knitting Knowhow</b>	
Pocket placing	702
Knitted pleat skirt	722
Knitted stitches with crochet look	742
Eyelet technique	762
Neat edges and borders	782
<b>Macrame</b>	
Tunis and Tripoli braids	794
<b>Needle-made Lace</b>	
Become your own designer	712
<b>Pattern Library</b>	
Parma braid design	701
Sweet pea motif	721
Metal thread embroidery	741
Three-colour trellis	761
Pear design	781





## Pattern Library

### *Parma braid design*

This classic design, almost actual size, typifies the simplicity of traditional Parma embroidery.

Worked in soft embroidery cotton on a coarse linen, the

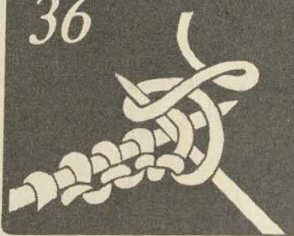
design is outlined in braid stitch with the finer details in chain stitch, stem stitch and long straight stitches. The border is worked with variations of closed button-hole stitch.

The solid, raised lines of Parma embroidery give a bold effect well suited to large scale soft furnishings—such as bedspreads and curtains—where the decoration needs to be effective from a distance.



# Knitting Know-how

36



## Pick a pocket

Most inserted pockets can be worked in one with the main fabric of a garment, and knitting patterns usually include directions for working pockets. This chapter includes the know-how for the placing of pockets, and by following these simple, step-by-step instructions you can quite easily add them to a plain dress, sweater or cardigan.

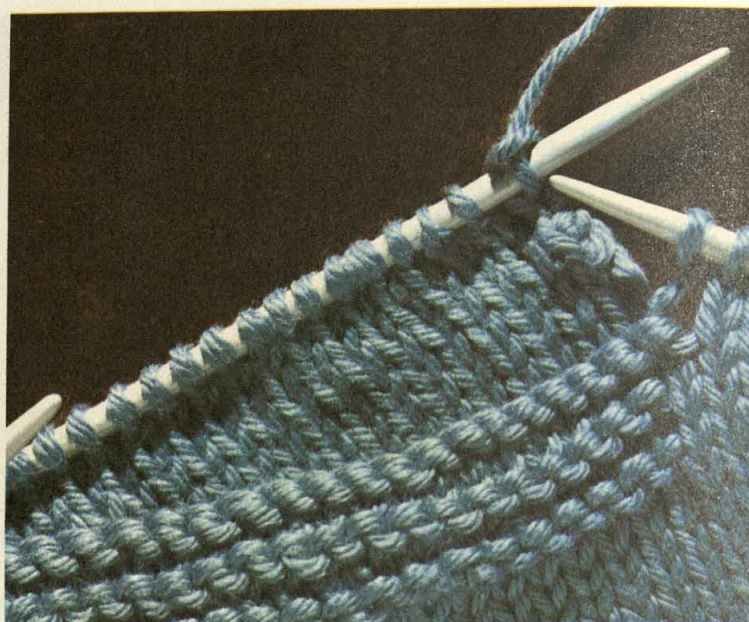
The dress illustrated shows how the cable pattern on the sleeves can be repeated on separate patch pockets. Sewn on pockets can be bulky and for details of applying them neatly, see Knitting Know-how, chapter 11.

### Inserted pocket with garter stitch edge

When working an inserted pocket, make the inside flap first and leave these stitches on a holder until they are required. Calculate the number of stitches you need to make the size of pocket and cast on this number plus an extra two stitches. Work in stocking stitch for the required length of pocket, knitting two stitches together at each end of last row and leave stitches for the time being. Now work the front of the sweater or cardigan in stocking stitch until the position for the pocket is reached, less four rows, ending with a right side row and making sure that you allow for the depth of the inside pocket flap. With the wrong side of the work facing, purl until the pocket opening stitches are reached, knit across these stitches, then purl to the end of the row. Work a further three rows, working in garter stitch across the pocket opening stitches, then cast off the pocket opening stitches knitwise. Place the needle holding the inside flap stitches behind the main fabric with the right side facing, knit to the cast off opening stitches then knit across inside flap stitches in place of those cast off and knit to the end of the row (see Figure 1). Continue in stocking stitch, working three more rows in garter stitch across pocket opening stitches (see Figure 2). When work is completed, stitch down inside flap neatly to wrong side of work (see Figure 3).

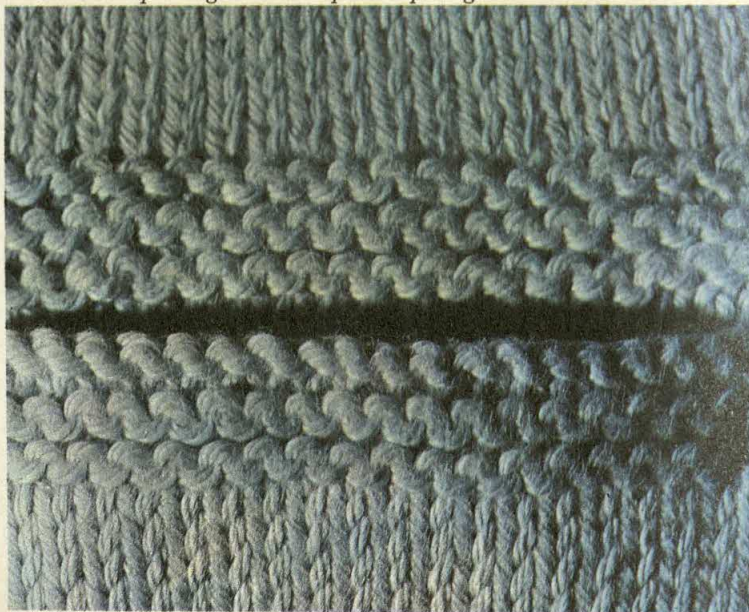
### Flap pocket

Work inside pocket flap as given for garter stitch edged pocket but do not knit two together at each end of last row, and cast off stitches instead of leaving them on a holder. Work outside pocket flap in the size and pattern desired and leave these stitches on a holder. Now work in stocking stitch on the front of the sweater or cardigan until the position for the pocket is reached, ending with a right side row. On the next row, purl until the pocket opening stitches are reached, cast off the pocket opening stitches knitwise and purl to the end of the row. Place the needle holding the outside pocket flap stitches in front of the main fabric with the right side facing you, knit to the cast off opening stitches then knit across the pocket flap stitches in place of those cast off and knit to the end of the remaining stitches. Place the inside pocket flap behind the pocket opening on the wrong side and stitch neatly in place.



▲ 1. Inserting the inside of a pocket

▼ 2. The completed garter stitch pocket opening



▼ 3. Stitch down the inside of the pocket







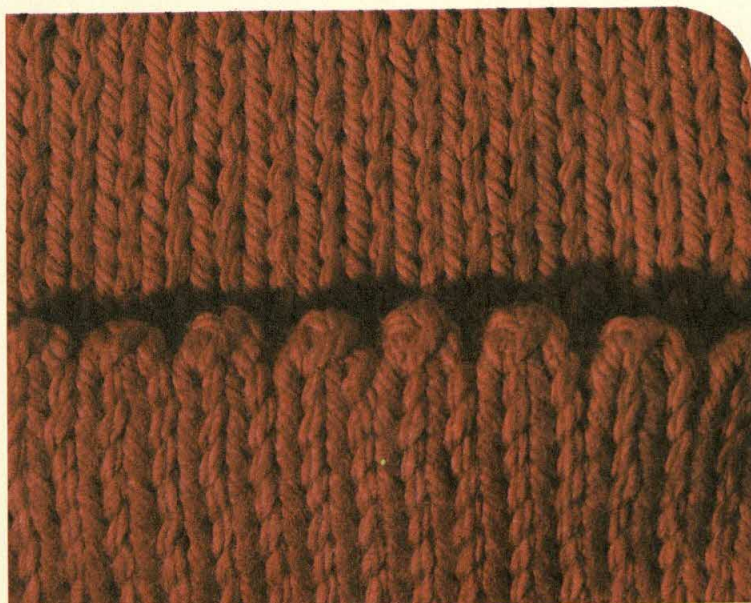
▲ 4. Pocket with an outside flap

▼ 5. Stitching down the inside of a flap pocket



#### Inserted pocket with picot edge

Work inside pocket flap as given for garter stitch edged pocket. Now work the front of the sweater or cardigan in stocking stitch until the position for the pocket is reached, allowing an odd number of stitches for opening and ending with a wrong side row. With the right side of the work facing, knit until the pocket opening stitches are reached, then work across opening stitches as follows: K1, \*yfwd, K2 tog, rep from \* to the end of these stitches, then turn and work 5 more rows stocking stitch across pocket opening stitches only. Cast off these stitches knitwise. Break yarn and with right side of work facing, rejoin yarn to remaining stitches and knit to end. Place the needle holding the inside flap stitches in front of the main fabric, with purl side facing you, purl to the cast off opening stitches then purl across inside flap stitches in place of those cast off and purl to end of row. Continue in stocking stitch and when work is completed stitch down pocket opening stitches at picot row to wrong side. Stitch down inside pocket flap neatly to wrong side of work.



▲ 6. Pocket edge with picots

▼ 7. Dress showing the clever positioning of pockets





## Two-way matinée jacket

Make an enchanting matinée jacket for baby. This one has an unusual two-colour band of pattern and lacy eyelets. You can either leave these open or thread with satin ribbon as an extra trimming, using the main colour or the contrast.

### Sizes

To fit 18[20]in chest  
Sleeve seam, 5[5½]in  
Centre back length, 9[11]in  
The figures in brackets [ ] refer to the 20in size

### Basic yarn tension

7 sts and 9 rows to 1 inch  
over st st worked on No.10  
needles

### Materials shown here

Peter Pan 4 ply Courtelle  
3[4] oz balls in main  
shade, A

One oz in contrast, B  
One pair No.10 needles  
One large stitch holder  
Four small buttons  
Narrow ribbon, if required

**Note** K1y2rn is the abbreviation for insert needle as if to knit stitch, put yarn twice round needle, lift stitch over both loops in usual way.

### Sleeves

Using No.10 needles and A,  
cast on 29[33]sts.

K1 row.

**Next row** K1, \*yfwd, K2  
tog, rep from \* to end.  
K2 rows.

**Next row** K1[3], \*inc,  
K2[1], rep from \* to last  
1[2]sts, inc [K2].  
39[47]sts.

Cont in 2-colour pattern.

**1st row** With A, K3,  
\*K1y2rn, K3, rep from \* to  
end.



**2nd row** With B, K3,

\*keeping yarn at back of work,  
sl 1 P dropping extra loop, K3,  
rep from \* to end.

**3rd row** With B, K1,  
K1y2rn, K1, \*yfwd, sl 1P,  
ybk, K1, K1y2rn, K1, rep from  
\* to end.

**4th row** With A, keeping  
yarn at back of work, K1, sl 1P,  
K1, \*K2, sl 1P, K1, rep from \*  
to end.

**5th row** With A, K1, yfwd,  
sl 1P, ybk, \*K1, K1y2rn, K1,  
yfwd, sl 1P, ybk, rep from \* to  
last st, K1.

Rep 2nd-5th rows once more,  
then 2nd-4th rows once.

Continue with A only.

**Next row** K1, yfwd, sl 1P,  
ybk, K1, \*K2, yfwd, sl 1P, ybk,  
K1, rep from \* to end.  
K2 rows.

**Next row** K1, yfwd, K1,  
\*yfwd, K2 tog, rep from \* to  
last st, yfwd, K1. 41[49]sts.  
K1 row.

**1st patt row** P1, \*K1, P1,  
rep from \* to end.

**2nd patt row** K.

Rep last 2 rows until sleeve  
measures 5[5½]in, ending with  
a 2nd patt row.

### Shape top

Keeping patt correct through-  
out, cast off 3[4]sts at beg of  
next 2 rows.

Dec 1 st at each end of next  
4[5] RS rows. 27[31]sts.

Work 1 row.

Leave sts on holder until  
required.

Work the second sleeve in the  
same way as for the first.

### Skirt

Using No. 10 needles and A,  
cast on 171[187]sts.

K1 row.

**Next row** K6, \*yfwd, K2  
tog, rep from \* to last 5 sts, K5.  
K2 rows.

**Next row** K20, M1K, K to  
last 20 sts, M1K, K20.  
173[189]sts.

Continue in 2-colour pattern.

**1st row** With A, K8,  
\*K1y2rn, K3, rep from \* to  
last 5 sts, K5.

**2nd row** K5 A, join in B, K3,  
\*sl 1P, K3, rep from \* to last  
5 sts, join in length of A to work  
garter st border, K5 A. On  
patt rows when B is used, twist  
A and B round each other  
when changing colours to avoid  
a gap.

**3rd row** K5 A, with B, K1,  
K1y2rn, K1, \*yfwd, sl 1P,  
ybk, K1, K1y2rn, K1, rep  
from \* to last 5 sts, K5 A.

**4th row** With A, K6, sl 1P,  
K1, \*K2, sl 1P, K1, rep from \*  
to last 5 sts, K5.

**5th row** With A, K6, yfwd,  
sl 1P, ybk, K1, \*K1y2rn, K1,  
yfwd, sl 1P, ybk, K1, rep from  
\* to last 5 sts, K5.

Rep from 2nd-5th rows once  
more, then 2nd-4th  
rows once.

**Next row** With A, K6,  
yfwd, sl 1P, ybk, \*K3, yfwd,  
sl 1P, ybk, rep from \* to last  
6 sts, K6.

Continue with A only.  
K2 rows.

**Next row** K5, yfwd, K1,  
\*yfwd, K2 tog, rep from \* to  
last 5 sts, yfwd, K5. 175[191]  
sts. K1 row.

**Next row** K5, P1, \*K1, P1,  
rep from \* to last 5 sts, K5.

**Next row** K.

Rep last 2 rows until work  
measures 5½[6½] in from cast  
on edge.

### For small size only

**Next row** K2, yfwd, K2 tog,  
K1, P1, \*K1, P1, rep from \* to  
last 5 sts, K5.

**Next row** K.

### For both sizes

**Next row** K5 patt 39[42], cast  
off 6[8]sts, patt 75[81], cast  
off 6[8]sts, patt 39[42], K5.  
Work on last set of sts for Left

Front.

Keeping garter st edge and  
patt correct, dec 1 st at  
armhole edge on next 4[5]RS  
rows.

**Next row** K6[8], \*K2 tog,  
K2, rep from \* to last 2 sts,  
K2 tog. 31[33]sts.

Leave sts on holder until  
required. With WS of work  
facing, rejoin yarn to centre  
group of sts for Back.

Keeping patt correct, dec 1 st  
at each end of next 4[5] RS  
rows.

**Next row** K2 tog[K0], \*K3,  
K2 tog, rep from \* to last  
0[1]st, [K1]. 53[57] sts.

Leave rem sts on holder until  
required.

With WS of work facing, rejoin  
yarn to rem sts for Right Front.  
Keeping patt and garter st edge  
correct, dec 1 st at armhole  
edge on next 4[5] RS rows.

**Next row** K2 tog, \*K2, K2  
tog, rep from \* to last 6[8] sts,  
K6[8]. 31[33]sts.

### Yoke

**1st row** With A, K across  
31[33]sts from Right Front  
holder, K27[31]sts from 1st  
sleeve, 53[57] from Back  
holder, 27[31] from 2nd sleeve  
and 31[33]sts from Left Front.  
169[185] sts.

**2nd row** K5, yfwd, K3 tog,  
yfwd, \*K2 tog, yfwd, rep from  
\* to last 5 sts, K5.

**3rd row** K2, yfwd, K2 tog,  
K to end.

**4th row** K.

**5th row** K6[11], \*K2 tog,  
K5, rep from \* to last 9[13]  
sts, K3 tog [K2 tog], K6[11].  
145[161]sts.

**6th row** K5, \*K3, K1y2rn,  
rep from \* to last 8 sts, K8.  
K1 row.

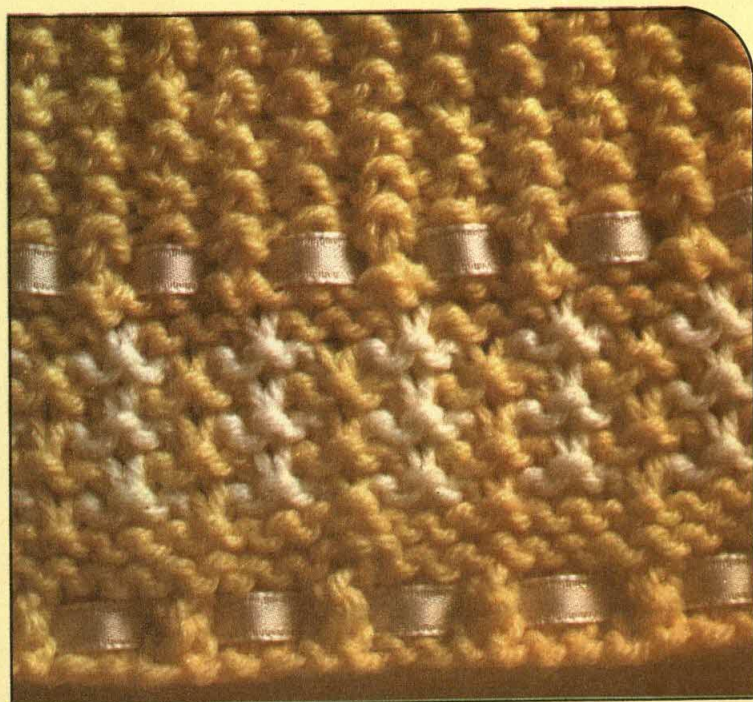
Work as given for 2-colour patt  
at lower edge of coat, working  
from 2nd-5th rows once, then  
2nd-4th rows once.

**Next row** K6[10], \*yfwd,  
sl 1P, ybk, K3, rep from \* to  
last 7[11]sts, yfwd, sl 1P, ybk,  
K6[10].

**Next row** K5[9], \*K2 tog,  
K5, rep from \* to last 7[12]sts,  
K2 tog, K5[10]. 125[140] sts.  
K1 row.

**Next row** K2, yfwd, K2 tog,  
K to end.





▲ The jacket in white and green

Top right: detail of the jacket

Jacket in yellow and white ►

**Next row** K5, K3 tog  
[K2 tog], \*yfwd, K2 tog, rep  
from \* to last 5 sts, K5.  
123[139]sts.

K2 rows.

**Next row** K8 [10], K2 tog,  
\*K6[7], K2 tog, rep from \* to  
last 9[10]sts, K9[10].  
109[125]sts.

**Next row** K8, \*Kly2rn, K3,  
rep from \* to last 5 sts, K5.  
Work 2-colour patt as before  
by rep 2nd-5th rows as for  
Skirt, then 2nd-4th rows once.

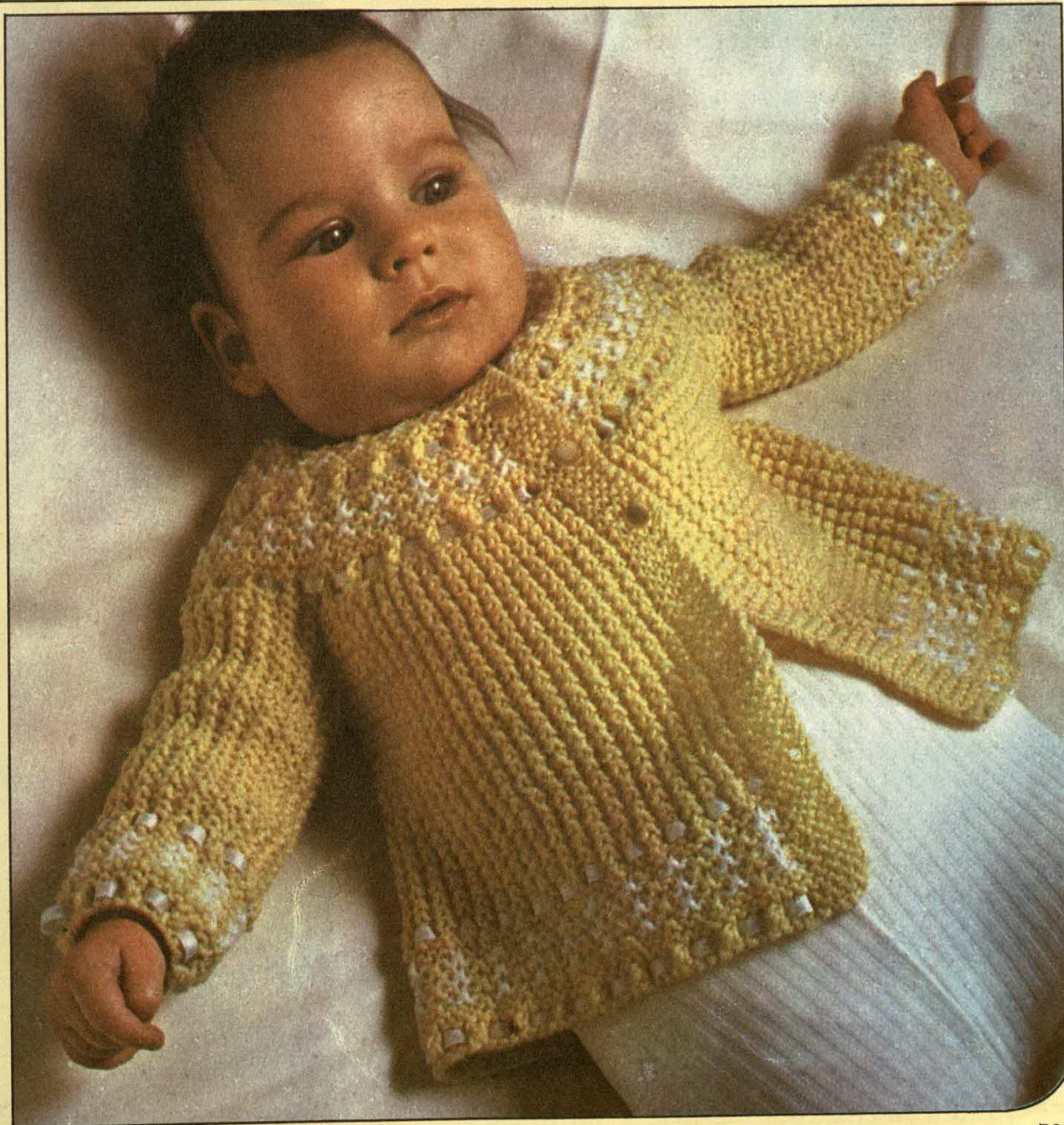
**Next row** K6, \*yfwd, sl 1P,  
ybk, K3, rep from \* to last 7 sts,  
yfwd, sl 1P, ybk, K6.

**Next row** K2, yfwd, K1\*K1,  
K2 tog, rep from \* to last  
5[6] sts, K5[6]. 76[87] sts.  
K1 row.

**Next row** K7[5], \*yfwd, K2  
tog, rep from \* to last 5[6]sts,  
yfwd, K5[6].  
K1 row. Cast off.

## To make up

Join sleeve and raglan seams.  
Sew on buttons to correspond  
with buttonholes. Leave  
eyelets as lace pattern or  
thread with narrow ribbon,  
sewing ends to wrong side.





# Crochet plaid patterns



These patterns are amusing to work using odd scraps of different coloured yarns, and the results can be most original. Worked in thick wool they make extremely attractive rugs for either the house or the car. However, if the rug is to be used on an uncarpeted floor, it is advisable to back the work with a non-slip textured fabric such as fine foam rubber. Cotton yarn makes a most effective washable bath mat.

The plaid pattern is prepared in two separate stages. The net background is made first, on to which the vertical rows of chains are then worked to form the pattern. The colours can be as varied as you like, both on the background and the vertical chains, and a very authentic looking plaid can be produced in this way. If you want to make your own original pattern, remember to keep the background rows in each colour in their correct sequence and also the sequence of colours for the chains, or the results could look rather haphazard.

## Preparing the net background

Make an even number of chain.

*1st row.* Work 1tr into 5th ch from hook, \*1ch, miss 1ch, 1tr into next ch, rep from \* to end. Turn.

*2nd row.* 4ch, miss 1st tr and 1st space, \*1tr in next tr, 1ch, miss 1 space, rep from \* ending with 1tr into 3rd ch of turning ch. Turn. The 2nd row forms the pattern and is repeated for the required length, changing colours as required.

## Working vertical chains to form plaid pattern

Contrast yarn is used double throughout. Make a slip loop in contrast yarn. Holding right side of net background facing you, begin at bottom right-hand corner of work and insert hook through slip loop. Keep working threads at back of work and insert hook from the front into the first space of the net background and work towards the top of the background, thus:

\*Draw yarn through space and through the stitch on hook.\* Continue working from \* to \* until the top of the work is reached then work last chain stitch over top of net background and through loop on hook.

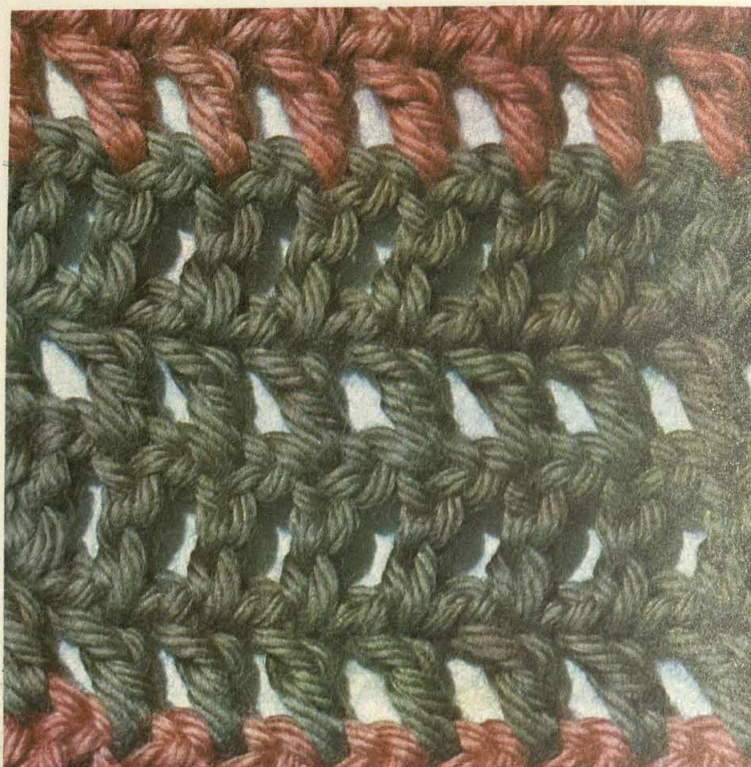
Make vertical chains in this way into all spaces across net background, changing colours as required. Particular care must be taken with the tension of the chains to avoid any distortion of the net background.

## Crochet plaid pattern

This pattern requires multiples of 12ch, plus 8, to give a pattern repeat of 6 spaces, plus 4 spaces, and an additional 3 turning ch. Make sample as follows:

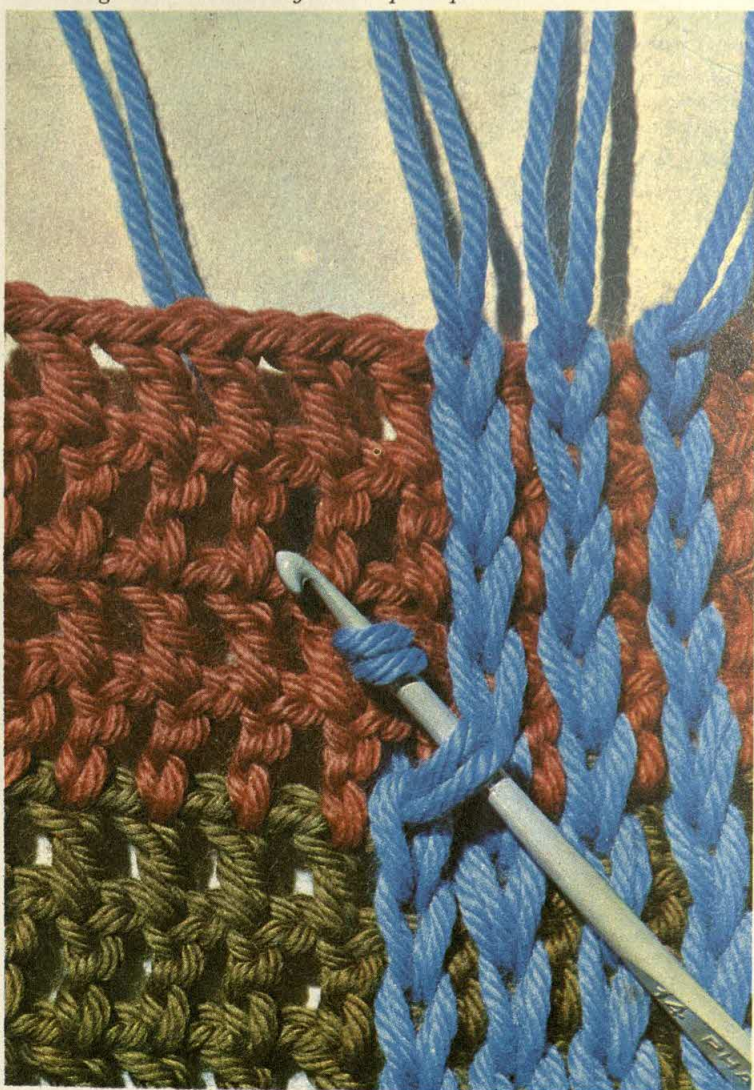
Using main colour make 35ch ( $12 \times 2, +8, +3 = 35$ ).

*1st row.* Work 1tr into 5th ch from hook, \*1ch, miss 1ch, 1tr into next ch, rep from \* to end. Turn. 16 spaces.



▲ The net background formed from evenly spaced trebles

▼ Working vertical chains to form the plaid pattern







▲ A colourful lassie in her plaid pattern dress. Any of the stitches in this chapter could be used for this garment

2nd row. 4ch, \*miss 1 space, 1tr in next tr, 1ch, rep from \* ending with 1tr into 3rd ch of turning ch. Turn.

Repeat 2nd row twice more.

Join in 2nd colour and repeat 2nd row.

Join in 3rd colour and repeat 2nd row.

Join in main colour and repeat 2nd row 4 times.

Join in 2nd colour and repeat 2nd row.

Join in 3rd colour and repeat 2nd row.

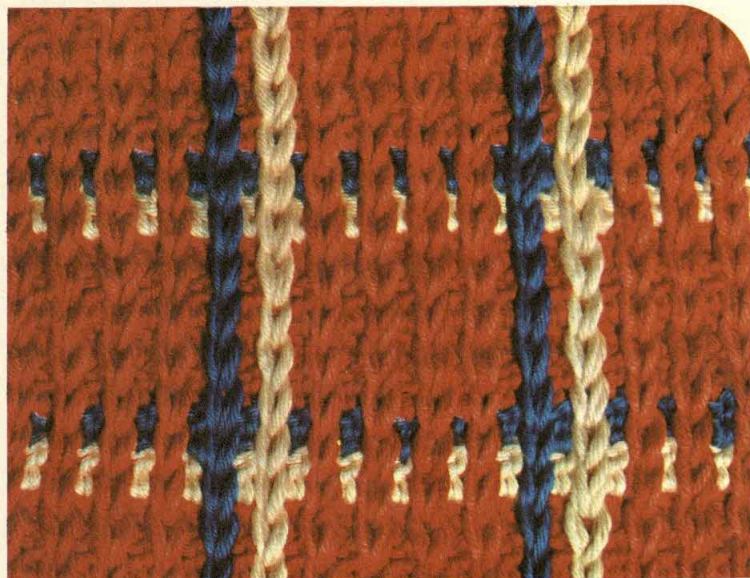
Join in main colour and repeat 2nd row 4 times. Fasten off. Using main colour double, make a slip loop. Insert hook into loop and then into first space at bottom right-hand corner of net background. Hold yarn at back of work and draw yarn through space and through loop on hook. Work towards the top of the background in this way in each space. Fasten off.

Repeat in next 3 spaces.

Using 2 strands of 2nd colour, work into 5th space in same way.

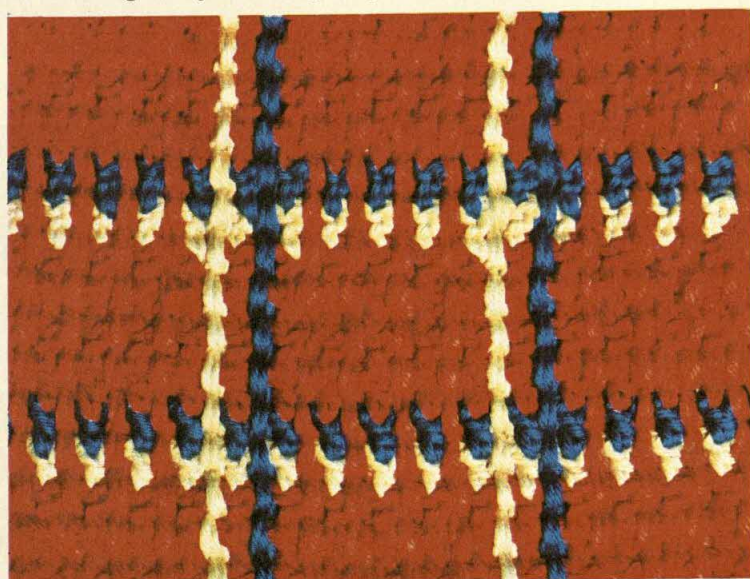
Using 2 strands of 3rd colour, work into 6th space in same way.

Repeat with main colour in next 4 spaces, 2nd colour in next space, 3rd colour in next space and main colour in last 4 spaces. Fasten off.

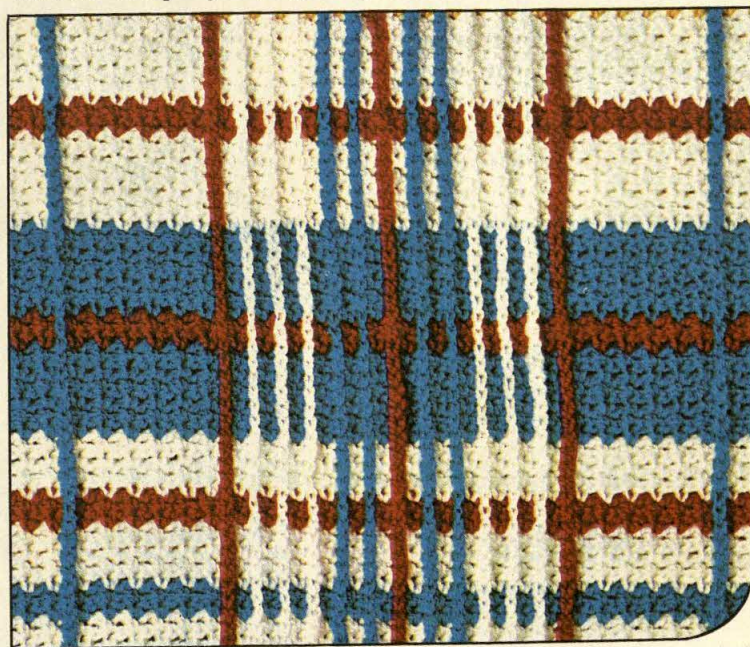


▲ The right side of a crochet plaid pattern

▼ The wrong side of a crochet plaid pattern



▼ Another example of crochet plaid pattern in three colours





# Parma braid embroidery

Parma braid embroidery originated in the Italian provincial town of Parma, where the designs were adapted from local cathedral carvings and church robes.

## Parma braid stitch

As the name implies, Parma braid stitch results in a rich, raised braid effect. At first sight it looks complicated but it is in fact very simple to work and embroiderers find the results pleasantly satisfying.

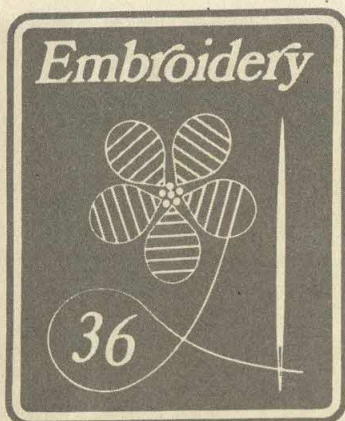
First work three rows of chain stitch running closely side by side and in the same direction, with the chains level. It is relatively easy to work the stitches in this way along straight lines, but on curves it is important to make the stitches shorter on the inside of the curve and slightly longer on the outer edge, to keep the chains level. After completing the three rows of chain stitch, work two rows of blanket stitch over the chain stitch without picking up the fabric, as illustrated. The knotted edges of the blanket stitches lie towards the centre, giving a raised braid effect.

## Yarns

Coton à broder gives a fine braided effect but for really rich, raised textures experiment with yarns such as soft embroidery cotton, tapisserie wools and varying thicknesses of knitting yarns. Metallic threads result in exotic, high relief effects.

## Fabrics

Use strong, firmly woven materials such as furnishing fabric



or heavy linen. Lightweight and fragile fabrics are not suitable for this type of embroidery because the thickness and weight of the stitches would eventually pull the background apart.

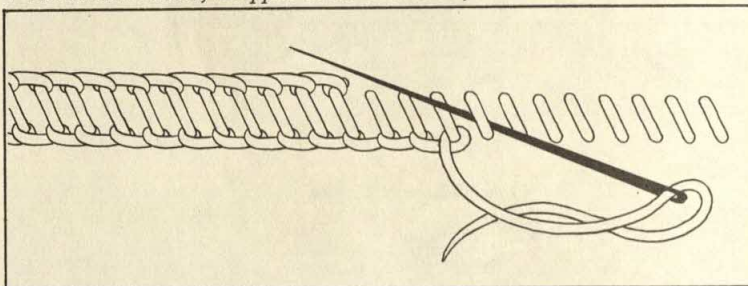
## Complementary stitches

The stitches traditionally combined with Parma braid stitch

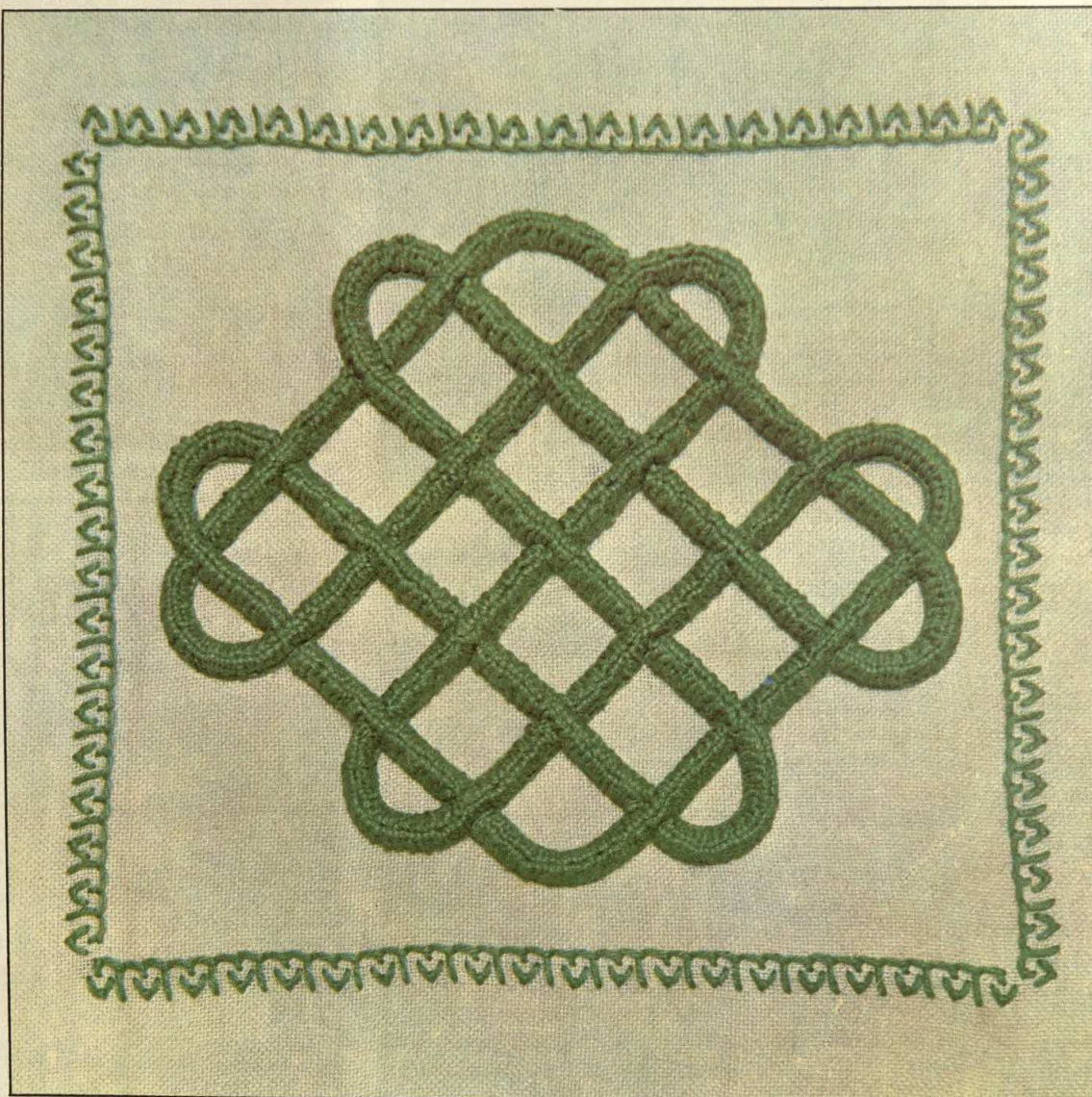


▲ Working the first row of blanket stitch over the chain stitches

▼ Broad stem stitch, whipped down both sides, makes an ideal border



▼ Parma braid stitch in an eternal interlocking design with border





are chain stitch, blanket stitch, cross stitch, stem stitch, French knots, seeding, four-sided stitch and whipped broad stem stitch. However, Parma braid stitch combines well with almost any other stitch and experienced embroiderers will enjoy experimenting with the endless variety of combinations.

### Using Parma braid stitch

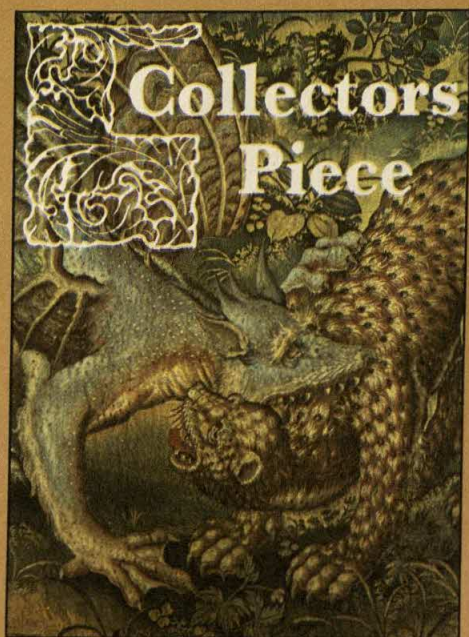
This technique in a thick yarn is ideal for working large scale items which will be viewed from a slight distance such as curtains, wall hangings and altar frontals. In finer yarn it makes an interesting decoration for cushions, chair backs and household embroideries. And to bring this old traditional stitch right up to date, use it to give a couture touch to clothes such as an edging for a Chanel-style suit.



▼ ▲ Traditional Parma braid design with a whipped broad stem stitch border or a simple knotted fringe







## Dragons in embroidery

Rearing its ferocious head, the dragon has always been a popular motif in traditional embroideries. With its long twisting tail, scaly body and nostrils exhaling fire, the dragon is a particularly decorative monster whose shape lends itself well to a design.

The dragon (below) on this page is one of the many exotic animals which adorn a bed hanging, made by Abigail Pett, and now on display in the Victoria and Albert Museum, London.

Each curtain of the bed hanging is designed with six or seven motifs, showing mythical landscapes with trees, flowers and animals. The dragon is one of the larger motifs, and has been worked in bold stitches. Solid areas of embroidery are sewn in long and short, or split stitch, graduating from dark to light in definite stripes.

On other parts of the curtain, flower petals,

leaves and hills are textured, made from various patterns such as laid or couched work, cross stitch, satin, feather and herringbone stitch.

The Syon cope (opposite) depicts a two-headed monster, half-dragon, half-serpent, which has been slain by the virtuous Saint Michael (Victoria and Albert Museum). Originally made as a vestment in the thirteenth to fourteenth century, this beautiful embroidery was later converted to a cope, or long ecclesiastical cloak. The subdued colouring is achieved by the use of coloured silks and gold threads, worked in couching and fine split stitch. Couching worked on the underside of the material makes a chevron pattern on the upper surface.

A winged dragon displays savage characteristics as it grapples with a leopard. This magnificent tapestry (left) is at the Wawel Castello, Cracovia, in Poland.





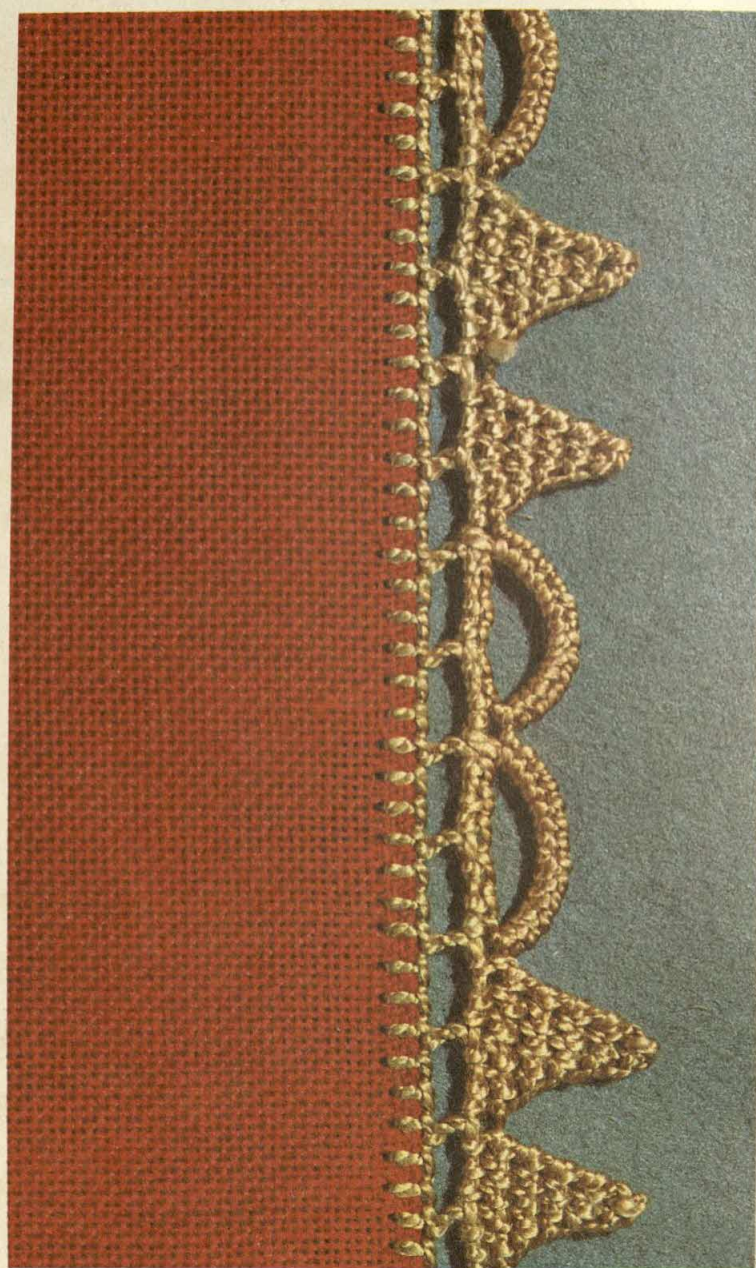




## Mixed motifs

Once you have learned the basic knots and borders covered in previous Needle-made lace chapters, it is very easy to become your own designer and build them up into patterns to suit the particular article you have in mind.

▼ The charm of each motif differing slightly from the others



▲ Trellis, pyramids and scallops for a pretty edging

The border and insert shown in this chapter are two such designs derived from a combination of basic knots, bars, pyramids and scallops.

### Triangular inserts

First snip out the areas to be filled. Turning the raw edge under, make a base with one row of basic edging. Fill in the spaces with a variety of buttonhole bars and pyramids. Work the centre with a circle of plain bar lace.

### Pyramid and scallop border

*1st row.* Make a base with one row of basic edging.

*2nd row.* Work a row of trellises with one bar to every four stitches.

*3rd row.* Overwork the bars in buttonhole stitch.

*4th row.* Using two bars as a base each time, work two buttonhole scallops, then two pyramids. Repeat to the end of the row.

### The web motif

Web motifs are very popular in needle-made lace and although they are not difficult to do, they can be worked up into quite





▲ 1. Completing the first row



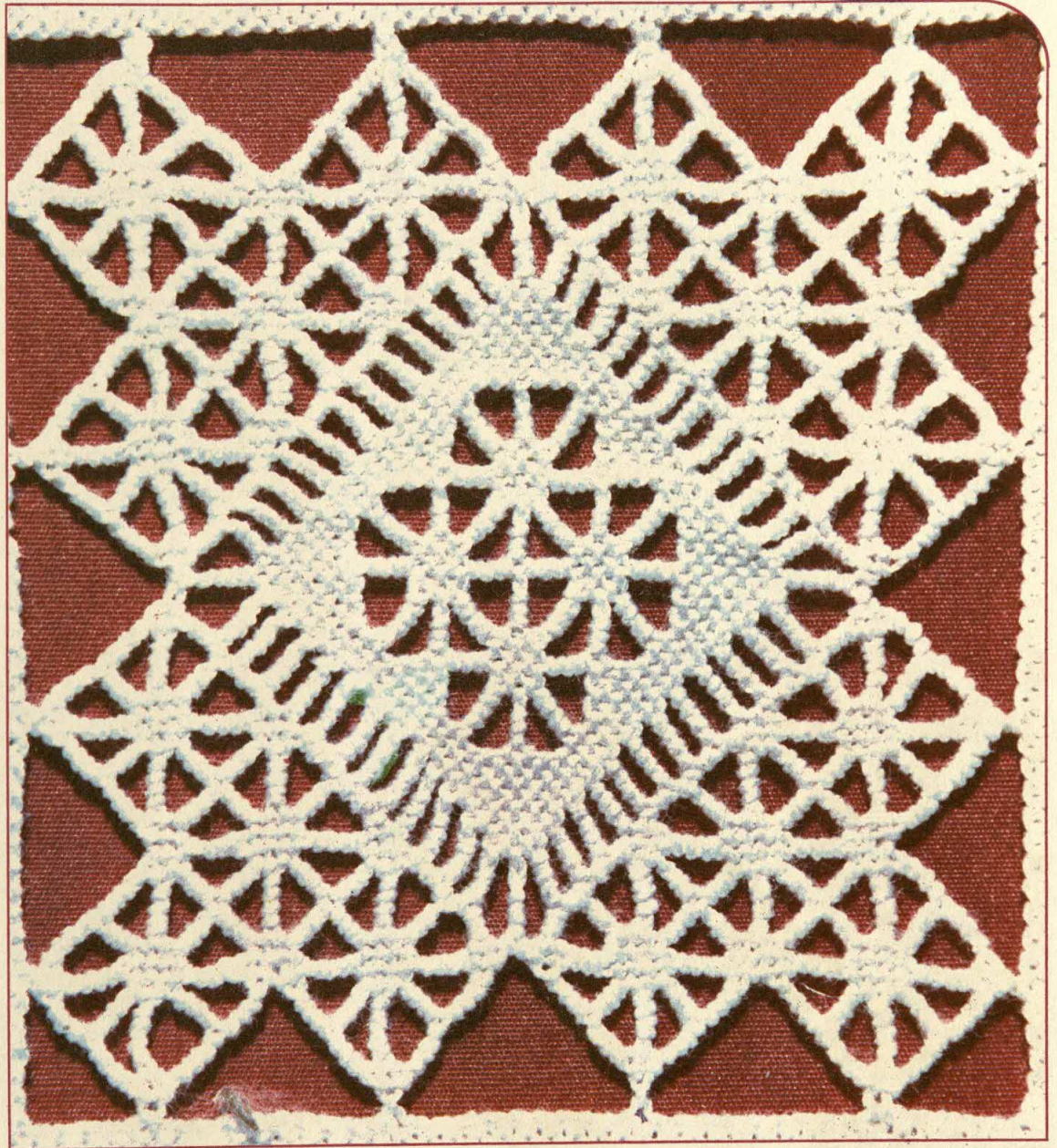
▲ 2. Building up the side of the web



▲ 3. Levelling off the two sides



▲ 4. Finishing off with a top border



▲ One method of forming web motifs into a square inset

complex insets and borders.

To work an individual web motif, first prepare the usual foundation border with several rows of basic edging. Begin the web with a left to right row.

*1st row.* Work four knots, miss two foundation knots forming the thread into a loop over them. Work one knot into the next one. Cover the right hand side of the loop with knots, bringing the needle out at the top. Miss two more foundation knots and once again looping the thread, make one knot into the next one. Make three more knots (Figure 1).

*2nd row.* Working from right to left, make four knots, cover the two loops with knots, then end with four knots.

*3rd row.* Working from left to right, make four knots and work backwards and forwards over these until the work is high enough for the threads to be laid for the horizontal bar of the web. Make a bar across to the central column and fasten in the centre with three knots. Work rest of the bar leaving the thread loose (Figure 2) so that the right-hand rows from left to right and back can be worked, taking in the thread as well, up to the level of the horizontal bar. Finish with a complete row from right to left, making

knots on the horizontal bars.

Work rows backwards and forwards over the first four knots. Then fasten the thread in the centre with two knots to form a loop. Leave another loop and work several rows on the right-hand knots to build up level with the left (Figure 3).

*Next row.* Working from right to left, cover the loops with knots.

*Next row.* Working from left to right, work four knots then fasten the thread to the centre of the web to form the central column. Work up this with three or four knots. Make the second half of the loop and work the last four knots.

Go back over the loops with a row of knots (Figure 4) and then work backwards and forwards to border the top side of the web.

#### Web insert

Once you have learned to work a single web motif you will be able to work this beautiful insert, following the illustration. Cut out the square and turning under the edges, work several rows of basic edging. First work the webs in the corners, then the rows of three webs and finally the centre. Work in whatever thickness of yarn you wish, depending on the fabric and the finished effect desired.

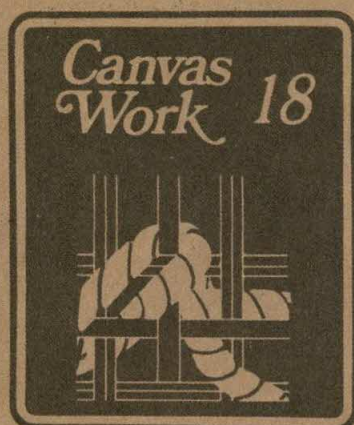
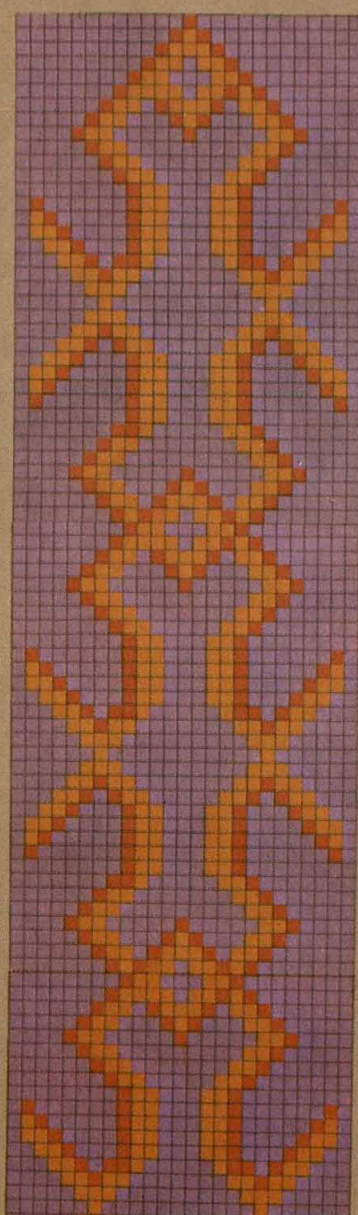


## Follow the band

Canvas work has recently been updated by working it in brilliant colours for fashion accessories. The belts and bands given here are worked on double thread canvas with ten double threads to the inch. Tent stitch is used throughout. All colours and numbers refer to Patons Beehive Tapestry Wool.

▼ Chart for matching wristband, neckband and fringed girdle

▼ Chart for the leather thonged belt on the right



### Neckband

#### Measurements

Finished size—2in deep by neck measurement

#### Materials

- Canvas 6in by 22in
- ½yd ribbon, 2in wide
- 24in leather thonging
- 2 hanks each of red No. 2502, purple No.2522, lilac No.2524, black No.2622, orange No.2592, yellow No. 2580

#### Method

Work the design from the chart for the required length. Stretch and trim the canvas (see Canvas work chapter 5). Turn the raw canvas on the long sides to the back of the work and catch them down with herringbone stitch. To make the channel through which the thonging slots, turn the raw canvas on the two ends to the back of the work and back stitch them down ¾ inch from the edge. Line the band with ribbon using slip stitches and working through only one thickness of canvas at the ends so that the thonging channel is left open. Slot the thonging upwards through one channel and downwards through the other (see illustration).

### Fringed girdle

#### Measurements

Finished size—3½in deep by the waist measurement, taken loosely, plus 6½in overlap

#### Materials

- Canvas 7in by 36in
- Lining 4in by 36in
- 6 hanks each of red No. 2511, lilac No.2524; 3 hanks each of purple No. 2526, yellow No.2579; 2 hanks each of black No. 2622, orange No.2592
- Piece of card 3½in by 6in
- Large press studs

#### Method

Work the design from the chart for the required length. Stretch and trim the canvas (see Canvas work chapter 5), fold

under the raw canvas and herringbone stitch into place. To make the fringe, wind wool for 3 inches along the card. Carefully sew one end of the loops to the canvas ¼ inch in from the end of the girdle, making sure that every strand is included. Slide the card out and work a row of back stitches to secure the fringe. Complete work by lining the girdle, enclosing the ends of the fringe. Use press studs for fastening, laying one end of the girdle over the other (see illustration).

### Thonged belt

#### Measurements

Finished size—2½in deep by the waist measurement, loosely taken.

#### Materials

- Canvas 6½in by 36in
- Lining 4in by 36in
- 45in leather thonging
- 10 eyelets and eyelet tool
- 4 hanks orange No.2591; 3 hanks red No.2594; 7 hanks lilac No.2521

#### Method

Work the design from the chart for the required length. Stretch and trim the canvas (see Canvas work chapter 5). Fold under the raw canvas and herringbone stitch into place. Line the belt and then insert five eyelets vertically, evenly spaced on each end of the belt. Lace the thonging through and tie.

### Wristband

#### Measurements

Finished size—2in deep by wrist measurement

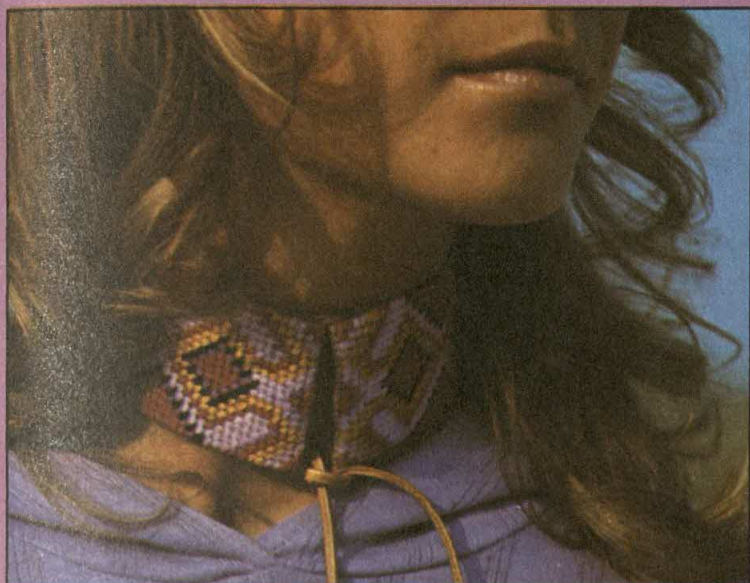
#### Materials

- Canvas 6in by 10in
- ½yd ribbon, 2in wide
- 24in leather thonging
- 1 hank each of the colours given for neckband

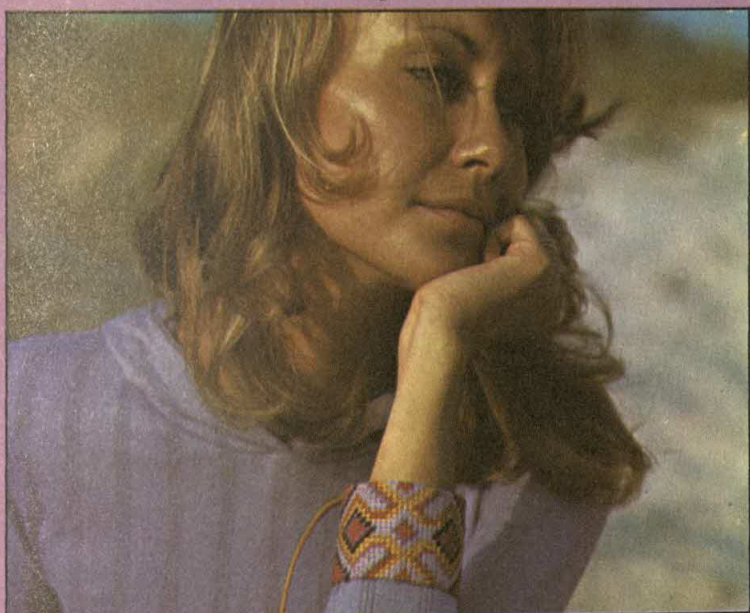
#### Method

Work in the same way and to the same design as for the neckband.

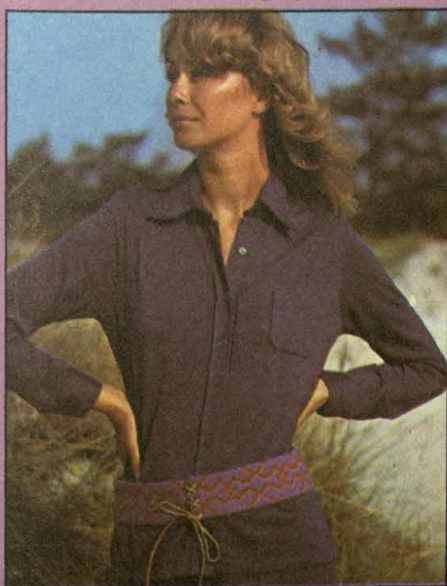




▲ The neckband with leather thonging tie  
▼ Wristband to match neckband and girdle



▲ A fringed girdle to wear with a simple dress ►  
▼ A belt with leather thonging laces and detail of thonging





## Trousers from the pattern pack



There was a time, not so long ago, when trousers were reserved for casual wear only and women who wore them in public were considered quite anti-social. Designers took the situation in hand and caused a revolution in the fashion world—they transformed this once ungraceful garment into something truly feminine, so that now trousers have become acceptable wear for many occasions. Also, such is the inventiveness of fashion that variations in style, fabric and cut can add up to an all-purpose wardrobe when teamed with coats, jackets and tunics, for both day and evening wear.

Another, less noticeable revolution, has been a radical change in attitude—you no longer need to be a 'trouser type' to wear them. The truth is that if trousers are fitted well it matters little what shape or size you are. The basic trousers from the Golden Hands Pattern Pack, shown here, are straight cut fitted trousers which are easy to make, easy to wear, and which will suit most figure types. This chapter sets out to prove this point and takes you through the early, most vital stages of pattern alteration, cutting and fitting.

### A perfect fit

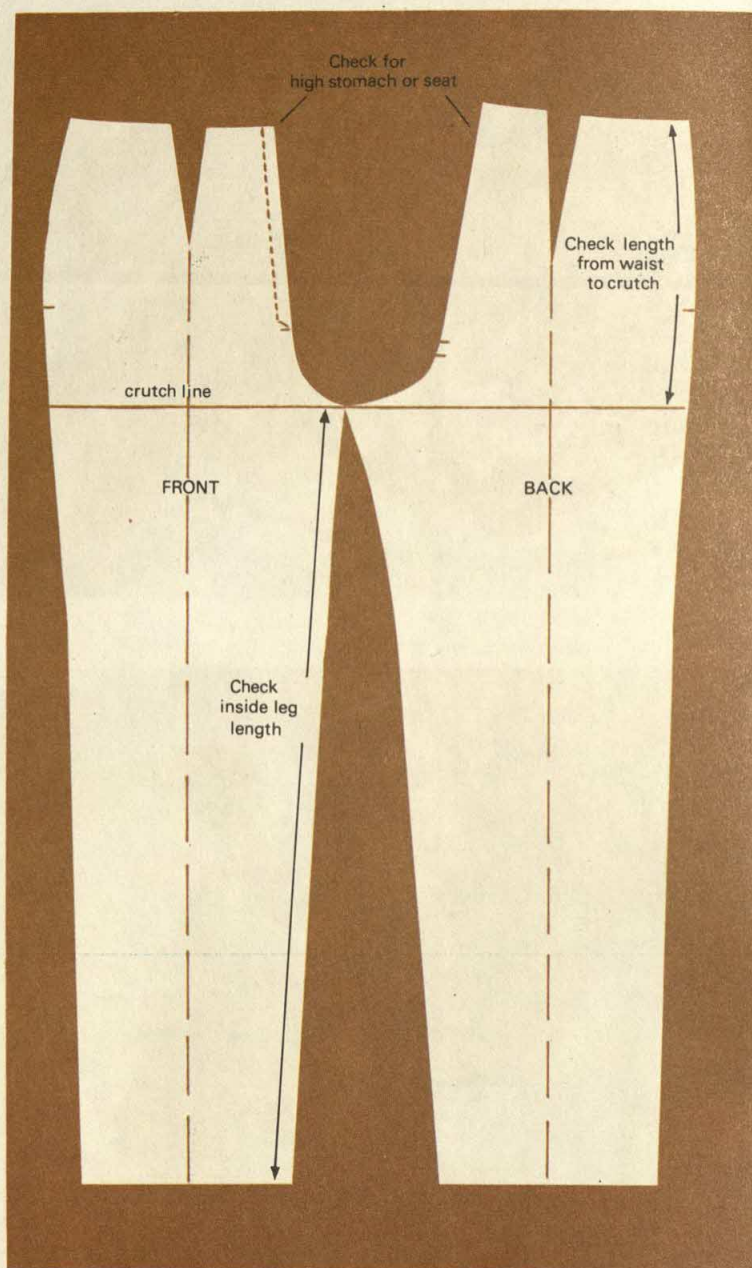
Before you start making trousers for yourself, study your figure carefully from all sides and be honest with yourself. Trousers do need most careful fitting, especially if you have a figure problem. Don't think that if you wear a tunic long enough to cover the poorly fitting areas that you are out of trouble: badly fitting trousers are most uncomfortable and everyone knows what it feels like to be constantly reminded that one is wearing an ill fitting garment. Also if trousers fit poorly at the top the hang will be affected, the trousers legs will pull and look strange as you walk or sit and badly fitted garments always show up figure faults. But if you take a few simple precautions before the cutting stage you will find a pair of trousers one of the easiest and most rewarding garments to make.

### Checking the pattern

First check the pattern for size. Check the length from waist to crutch and the leg length. Figure faults too must be dealt with on the pattern because it is almost impossible to correct these at the fitting stage.

### Checking the length

For the waist to crutch measurement, sit on a chair and measure yourself along the side of your body from the waist to the chair. Add  $\frac{1}{2}$  inch for ease, or more if you are working with heavier fabrics. Draw a line across the pattern from the crutch to the side-seam as shown (figure 1) and compare your measurement to that of the pattern. If it is necessary to adjust use the lengthening or shortening lines on the Back and Front pattern pieces. Measure your inner leg length from the crutch to below the ankle bone and if necessary adjust the pattern on the given line.



▲ 1. Preparing Back and Front patterns for waist to crutch measurement  
Firmly woven wool gabardine makes slim work of the basic trousers ►

### Adjusting the pattern for figure problems

The following figure problems will need pattern alterations: larger hip measurements caused by a high seat or wide hips, larger waist measurements caused by a high stomach, and heavy thighs.

**High seat.** This problem can also occur on standard figure proportions if your figure is narrow and the measurement is taken up around the back.

Adding to the size of the pattern along the side-seams will not solve this problem; you will have to make a new pattern to give you the extra fabric where it is needed.

Pin a tape around your waist and measure yourself from the Centre Front of the tape, through the crutch to the Centre Back of the tape.

Place the pattern pieces together as shown (figure 1) and compare your measurement with that of the pattern. If the pattern falls short you will need to correct the Back section only.

To make a new pattern pin the Back pattern piece on a sheet of paper and draw round it excluding the darts. Then draw a line parallel to the crutch line  $2\frac{1}{2}$  inches above it.







Unpin the top of the pattern from crutch to waist line and cut along the new line to within  $\frac{1}{4}$  inch of the side-seam (figure 2).

Divide the extra amount needed by two, spread the pattern upwards by this amount and pin it in position.

Draw round the shifted pattern edges, this time including the dart. Add the remaining half of the extra amount to the end of the crutch as shown. Remove the pattern. Extend the Centre Back line upwards and connect the new waist line shape to it as shown.

Add the difference between the original Centre Back line and the Centre Back line after the pattern shift to the depth of the dart as shown to preserve the original waist measurement. Or if you prefer you can halve the amount of the new dart and make two.

Reshape the side-seam and the inner leg-seam as shown.

**Wide hips.** If your figure is quite flat back and front, and the extra hip measurement is taken up by wide hips, add the width required to the side-seams on the Back and Front pattern pieces.

**High stomach.** Follow the instructions for a high seat, measuring and adjusting the pattern in the same way, but this time all the alterations are made to the Front pattern piece only (figure 3) and the Front dart will need to be made smaller for the larger waist measurement.

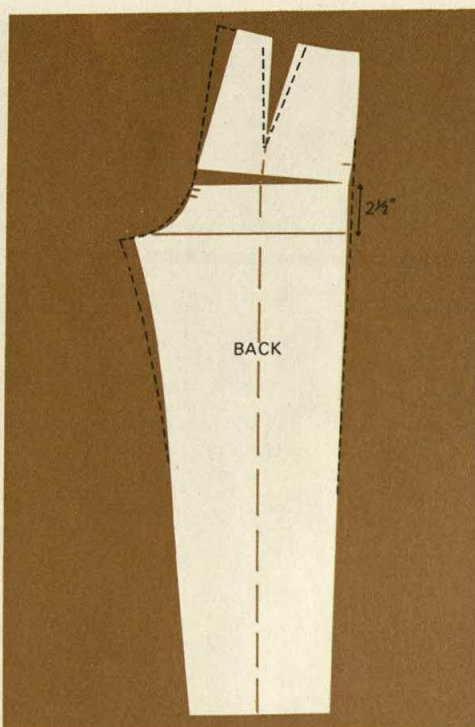
**Heavy thighs and inner thigh bulge.** Heavy thighs and bulges at the inside of the upper thigh require extra width across the legs of the trousers.

Measure your thighs about 2 inches down from the crutch and add 2 to 3 inches to this measurement for ease. The actual amount of ease depends on the thickness of the fabric you are using—add 2 inches for thin fabrics and more for heavy ones. Lay the pattern Front and Back together along the side-seam and measure across, taking the same distance from the crutch. Any difference between your measurement and that of the pattern must be divided into four, and a quarter added to each side and inner leg-seam (figures 4 and 5).

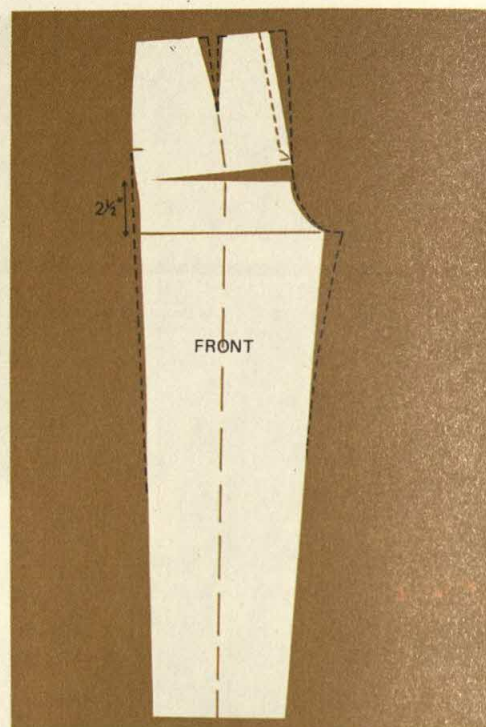
**Outer thigh bulge.** Bulges at the outside of the upper thigh, which often occur after wearing tight-fitting undergarments, need an adjustment to the side-seam only. This is best dealt with by cutting on extra seam allowance and adjusting it when fitting.

#### Trouser toile

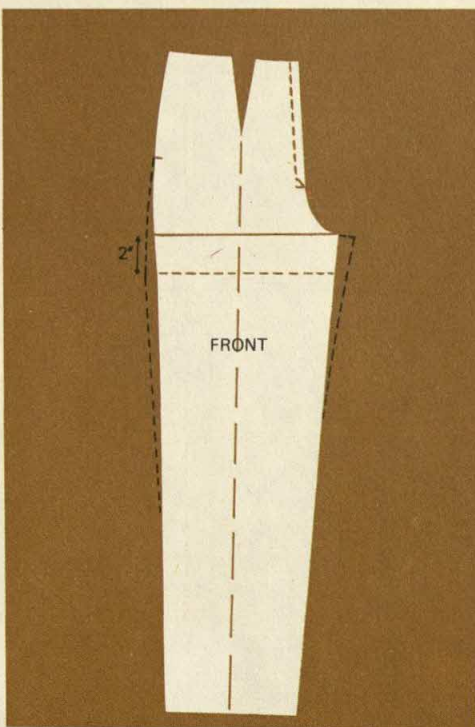
If you have figure problems and you want to make several pairs of trousers for yourself, it might be cheaper in the long run to test the pattern on a toile first. This way you can also test the amount of ease you need for comfort.



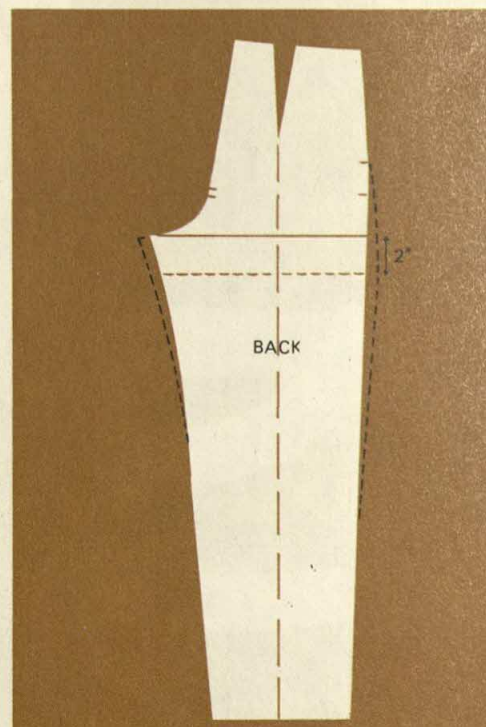
2. Altering Back pattern for a high seat



3. Altering Front pattern for a high stomach



4. Altering Front pattern for heavy thighs



5. Altering Back pattern for heavy thighs

#### Choosing the correct fabric

Although trousers are made from many different fabrics—not always suitable either—when making the straight, fitted trousers from the Golden Hands Pattern Pack it is best to choose one of the fabrics listed below, to assist you with your first attempt at trouser making and to achieve the right look for the style.

Large sizes should avoid jerseys and tweeds, because these fabrics will appear bulky and give a rounded effect rather

than the elongating effect of a firmly woven fabric.

No matter what your size, it is important to consider whether the trousers will be worn mainly for walking or for sitting before deciding on the fabric. If you are sitting a lot, and this includes driving, avoid softly woven fabrics such as tweed and camel hair; they will bulge and begin to look very untidy after a few hours' wear, and when you get up and try to straighten your clothes, trousers in these fabrics tend



to remain in the sitting position. Even for walking, trousers made in soft fabric should be lined. Here is a list of fabrics:

- ☐ Worsted suitings—barathea, flannel, gabardine, men's suiting
- ☐ Tweeds—Donegal and Harris tweeds
- ☐ All suit-weight jerseys, most of which have a special crease resistant finish.

Here are some fabric suggestions for summer-weight trousers:

- ☐ Pure linen and linen mixtures
- ☐ Cotton twill
- ☐ Cotton gabardine
- ☐ Heavy cotton jerseys
- ☐ Denim

### Fabric yardages and notions

On the Pattern Pack layout sheet you will find the correct yardage for your size and fabric width. If you have added to the length of the trousers don't forget to add this amount to the yardage.

You will also need:

- ☐ 7 inch skirt zip
- ☐ Waist-band stiffening
- ☐ Hooks and eyes size No.3, or trouser hook and bar
- ☐  $\frac{3}{4}$  inch diameter button with 4 holes (if you want to button the waist-band)
- ☐ Matching thread
- ☐ Suitable lining fabric the same yardage as the trouser fabric (optional).

### Cutting out

Select the layout for your size and fabric width from the layout sheet in the Pattern Pack.

Pin on the pattern. Remember the pattern has no seam allowance, so add  $\frac{3}{4}$  inch for seams and allow at least 3 inches for hems. You need a deep hem for adjustments later, even shoes can make a difference to the length of trousers.

Cut out the Front and the Back of the trousers, but do not cut out the waist-band yet.

### Marking up

Mark all round the pattern pieces with continuous tailor's tacks, or you can mark strategic points only as shown in Dress-making chapter 33.

The long dash lines along the centre of each pattern piece are the crease lines which should be marked at intervals with single tailor's tacks through slits made in the paper.

Mark the end of the zip stitching line only. After you have removed the pattern pieces measure the length of the zip, and the stitching from the front edge of the trousers and mark on the right Front of the trousers only with a row of tacking stitches. The finished width of this line may vary according to the type of zip fastener used.

### Preparing the trousers for fitting

Remove the pattern and put it away safely: it will be used for making conversions later.

Working on a flat table first pin and tack the side-seams. Then pin and tack each inner leg-seam. You now have the two halves of your trousers tacked.

Pin and tack the darts.

Slip the left trouser leg into the right leg with right sides facing. Join the sections along the Centre Back seam, through the crutch and as far as the end of the zip marking in the Centre Front seam.

Pull the trouser leg out and press all the seams lightly.

When making trousers special attention must be paid to the width of the waist-band. It should not fit as tightly as a skirt waist-band or it will be pulled into the stomach as you sit down. It is difficult to know how much ease each individual person needs and it is therefore best if the correct length is decided at the fitting stage. So cut the waist-band stiffening only, and cut it 3 inches longer than your waist measurement to allow room for adjustment.

### What to wear under the trousers

Any type of belt or girdle should be dispensed with for those who can do without. Trousers look at their best if they are worn over the soft contours of the body.

But there are some women who never feel properly dressed without a girdle and always like to wear some form of foundation garment, even under trousers. The answer to this is a pantie girdle.

Do try and wear one which is not too firm, it won't do anything for the fit and line of the trousers. Try on the trousers over the girdle and look at yourself from the back. If the girdle is too firm it will create a solid line across the seat which never looks good with trousers. So choose a very light girdle with no, or only very short legs: this will settle a little more to the shape of the body. It will never look absolutely natural but it will give a softer look which is so necessary for this type of garment.

### Fitting

Try on the trousers over your choice of undergarment and pin the Centre Front seam opening together.

Pin the waist-band stiffening round your waist and pin it to the trousers as you did for the skirt in Dressmaking chapter 6.

If the trousers are wide in the waist make the adjustment at the side-seams and perhaps also in the darts if required. The Centre Front and Centre Back seams should not be altered unless you have altered the pattern for a high seat or

stomach, when a small adjustment may be necessary.

If you made pattern alterations for a high seat or high stomach you will see that there is some fullness below the area for which you have made the alteration.

Do not be tempted to pin off this fullness into the seams. You are making straight trousers and the fullness will help to disguise your figure problem by allowing the crease to hang straight from hip to hem. If you want the trousers to fit closer to your legs start tapering them in well below the hip line.

If you have prepared the pattern properly the trousers should fit well. Sit, bend and stoop to make sure you have enough room for easy movement.

Look at yourself in a mirror: the trousers should hang quite straight from the hips without dragging or pulling.

Put on the shoes you will be wearing with the trousers and pin up the hem of each trouser leg.

Check the length again after all the seams have been stitched.

### Making up the trousers

Clearly mark any corrections you have made, mark the waist line and take off the waist-band.

Unpick the crutch-seam so the trousers are in two halves again. Then unpick the inner leg-seams.

You are now ready to start stitching.

Stitch the darts and press them open, flat or towards the centre, depending on the type of fabric you are working with.

Stitch each side-seam, neaten the raw edges, then lay the seam over the centre of an ironing board and press it open.

Pressing trousers can be very difficult, so it is best to give the trousers a complete press now because you will not have another opportunity to get at the width of the fabric so easily.

After pressing the side-seams pin, tack and stitch each inner leg-seam and neaten the seam edges.

To press these seams open you will have to pull each leg over a sleeve board.

Since few sleeve boards are long enough to take the full length of a trouser leg you must be prepared to press the seam in stages. This can result in impressions left by the iron, so as you move the seam along the sleeve board always leave a little of the section already pressed on the board so that you can smooth out any impressions as you work along the seam.

Start pressing this seam at the crutch end where it is shaped, and carefully place the fabric to each side of the seam out of the way of the iron to avoid sharp creases under the seam after pressing.

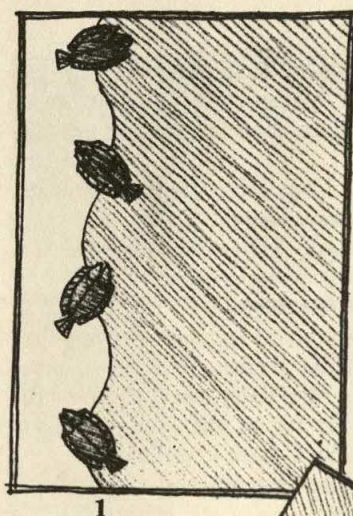


# Fashion Flair

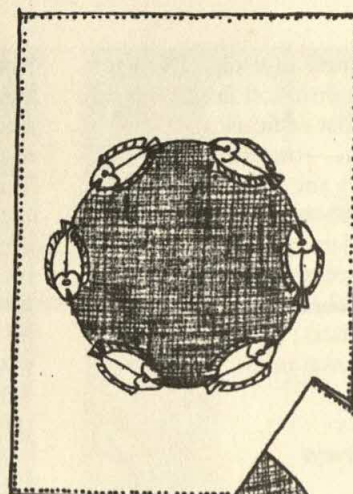
## Great stars and little fishes

Designs taken from nature have a special appeal of their own. For example, these fish and star motifs work well in many forms of embroidery. Trace the outline straight from the page or enlarge them to the size you require (see Embroidery chapter 15).

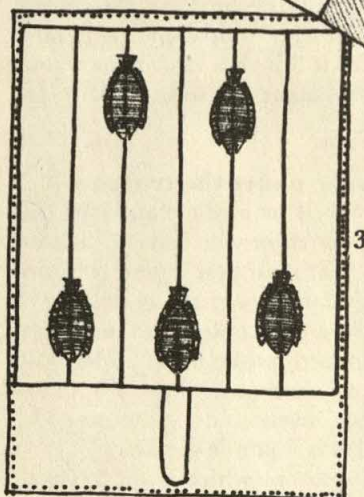
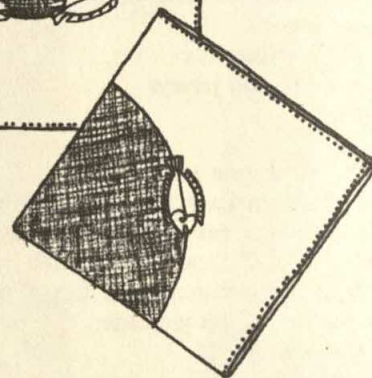
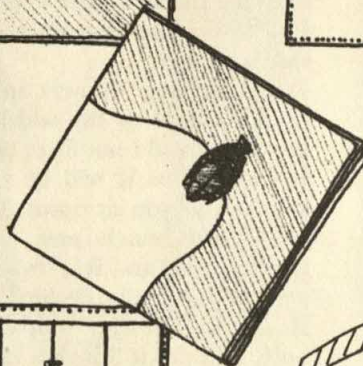
1. Appliquéd fishes and gentle sea waves for nursery linen.
2. Embroider fish to swim around the centre of contrast fabric on table linen.
3. Place mats to reflect the mood of the occasion for a fish barbeque. Appliqué the fishes and embroider the barbeque spits in chain stitch or stem stitch.
4. Work stars in machine embroidery or appliqué to make a simple but effective decoration for two-tone bed or table linen.



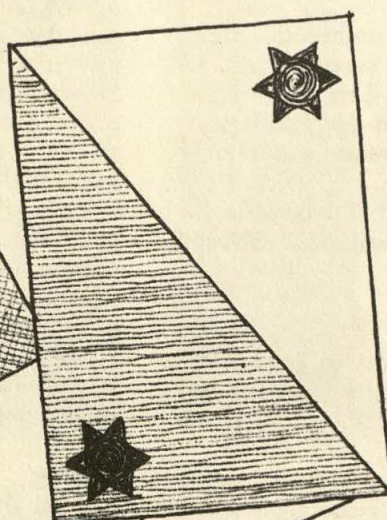
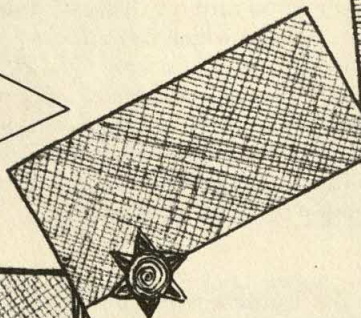
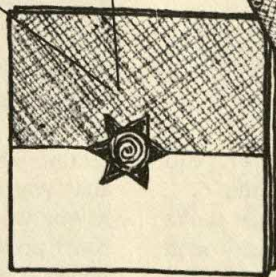
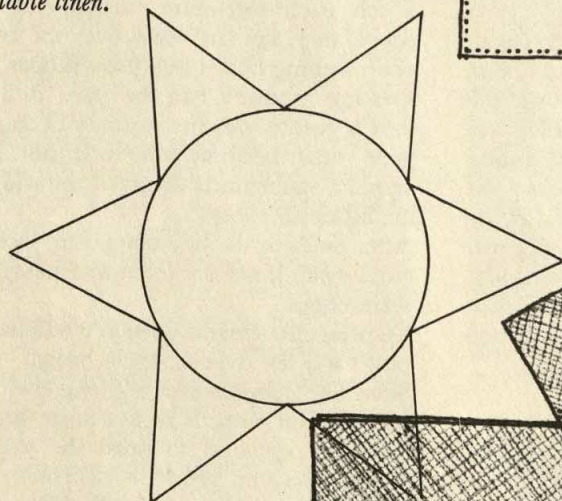
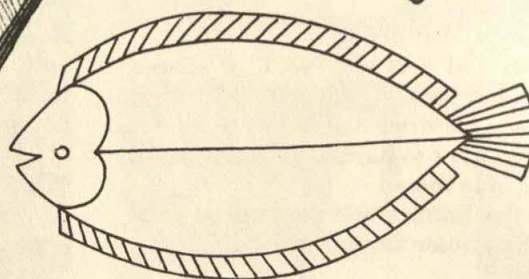
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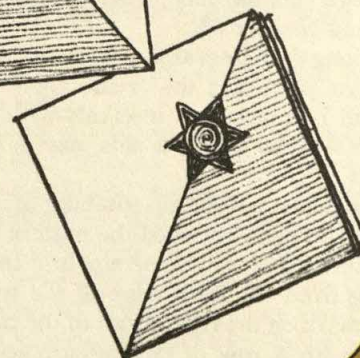
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3



4







## Pattern Library

### *Sweet pea motif*

Flowers and leaves always make pretty designs and this sweet pea leaf with coiling tendrils is no exception to the rule.

Embroider the outline of the

design in a favourite line stitch—chain stitch, whipped chain, back or whipped back stitch are all suitable.

Fill in one or both sides of the leaf with long and short stitch using three or four

tones of one colour to give a realistic, sunlit effect.

For a different colour scheme, give the leaves an autumn tint by using threads in a range of russet and golden yellow colours.





## Practical pleats

A knitted pleated skirt is a smart and useful addition to any wardrobe, and because it is casual and easy to wear also makes a useful garment for little girls. Made in pure wool, knitted skirts will hold their shape and the pleats will keep their swing.

### Mock pleats

Decide on the full hem width required and use this measurement, plus the tension obtained to the inch in the yarn selected, to arrive at the number of stitches. Cast on a number of stitches divisible by 8, using two needles or a circular needle. For example: a hem width of 42 inches and a tension giving 7 stitches to the inch gives 294 stitches, so cast on either 288 or 296 stitches (both divisible by 8).

#### Two needle pattern

*1st row.* \*K7, P1, rep from \* to end.

*2nd row.* K4, \*P1, K7, rep from \* to last 4 sts, P1, K3. These two rows form pattern and are repeated for the required length.

#### Circular pattern

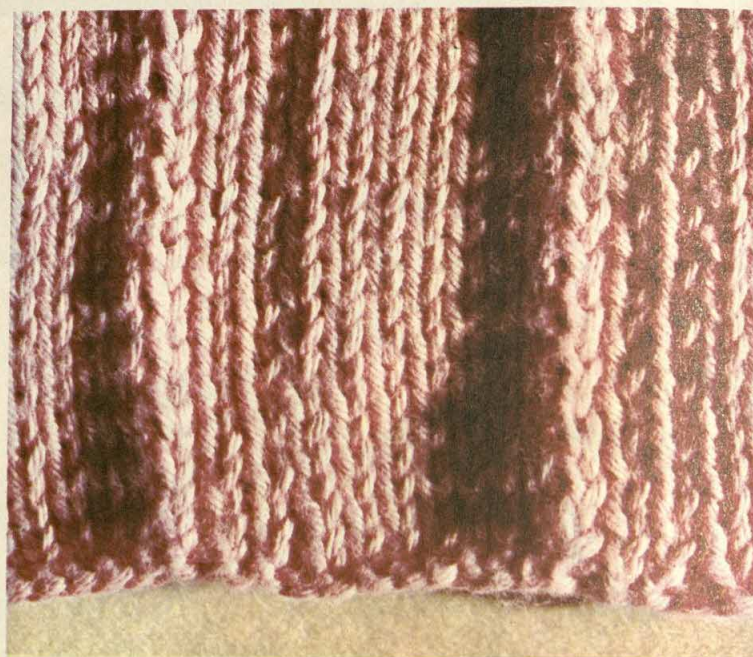
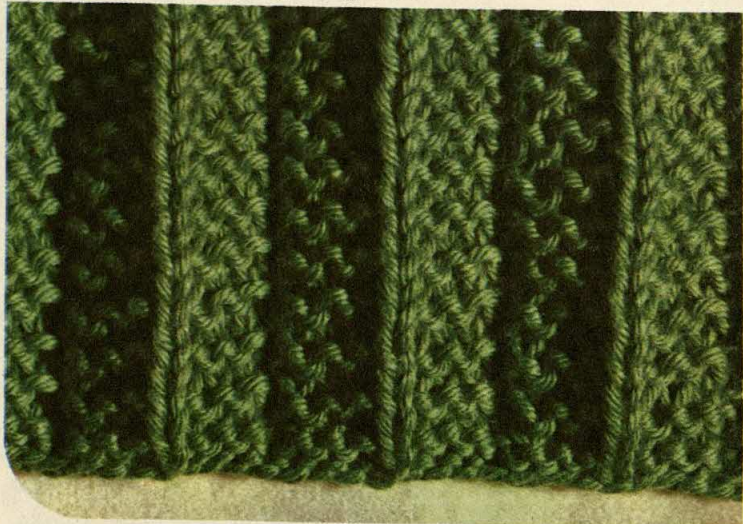
*1st round.* \*K7, P1, rep from \* to end of round.

*2nd round.* P3, K1, \*P7, K1, rep from \* to last 4 sts, P4. These 2 rounds form pattern and are repeated for required length.

#### To complete skirt

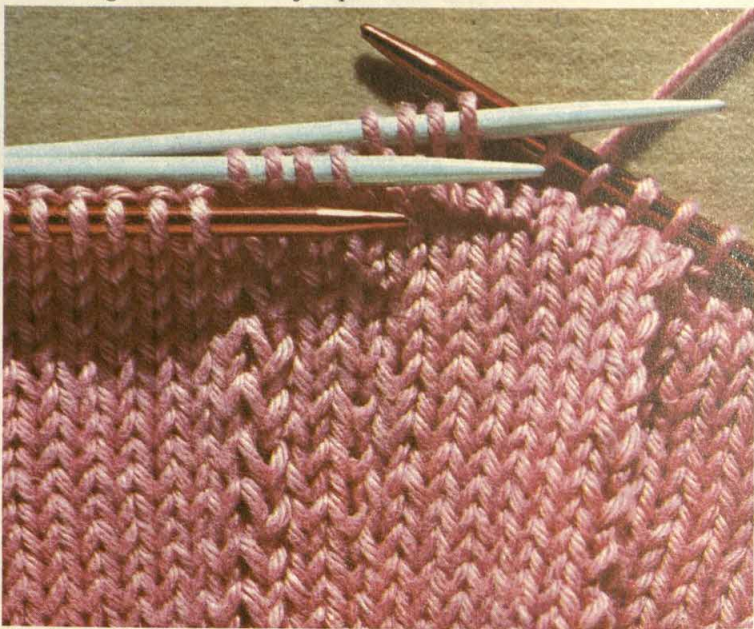
Join centre back seam if worked on two needles. Cut a waist length of 1in wide elastic and join into a circle. Sew inside waistband using casing stitch (see Knitting Know-how chapter 11).

▼ *Finished effect of the mock pleating stitch*



▲ *Finished effect of the full pleating stitch*

▼ *Dividing stitches to close a full pleat*



▼ *Knitting stitches together to close a full pleat*







▲ A full pleated skirt with a pleat fold of six stitches

## Full pleats

Work out the full hem width as for mock pleating, based on 3 times the waist measurement required plus an extra  $1\frac{1}{2}$  in. Cast on a number of stitches divisible by 12, plus 8, using two needles. This gives a pleat fold of 4 stitches (the pleated skirt shown in the photograph has been based on multiples of 18 stitches which allows a pleat fold of 6 stitches).

1st row. \*K8, P1, K2, sl 1P, rep from \* to last 8 sts, K8.

2nd row. \*P11, K1, rep from \* to last 8 sts, P8.

These 2 rows form pattern and are repeated for the required length, less  $1\frac{1}{2}$  in for the waistband.

## To close pleats

Two extra needles of the same gauge are required to close the pleats.

Next row. K4, \* slip next 4 sts on to first extra needle, slip next



▲ A band of colour to match a striped jersey

4 sts on to 2nd extra needle, place first extra needle behind 2nd extra needle and hold both extra needles behind left-hand needle, (K tog one st from all 3 needles) 4 times, rep from \* to last 4 sts, K4. Cast off.

## To complete skirt

Join centre back seam and overlap 4 stitches at the beginning of the row over 4 stitches at the end of the row to complete pleating. Cast on required number of stitches for waist band, adding 2–3 inches extra for ease in dressing and undressing, and work  $2\frac{1}{2}$  in in stocking stitch. Cast off.

With RS of waistband facing RS of top of skirt, sew band to skirt. Cut a waist length of 1 in wide elastic and join into a circle. Fold waistband in half to WS and stitch down over elastic. This elasticated waistband means that a side opening is not necessary and does away with the need for an inserted zip fastener. The seam can be worn on either the side or back, thus minimising



# A classic sweater for the man in your life

With an easy crew neck and trim, set-in sleeves, this is the kind of lightweight sweater every man likes to wear. He'll love it—and you, for knitting it.

## Sizes

To fit 38 [40:42:44] in chest.  
Length to top of shoulder,  
24½ [24¾:25:25½] in  
Sleeve seam, 18 [18:19:19] in  
The figures in brackets [ ]  
refer to the 40, 42 and 44 in  
sizes respectively

## Basic yarn tension

7½ sts and 9½ rows to 1 in  
over st st worked on  
No.10 needles

## Materials shown here

Emu Scotch 4 ply  
15 [16:17:18] oz  
One pair No.12 needles  
One pair No.10 needles  
Two stitch holders

## Back

Using No.12 needles cast on  
148 [156:164:172] sts, and  
work in rib as follows:

**1st row** \*K2, P2, rep from \*  
to end.

Rep 1st row 27 times ending  
with WS row.

Change to No.10 needles and  
work 136 rows st st, ending  
with a P row.

## Shape armholes

Cast off 8 [9:10:11] sts at beg  
of next 2 rows.

Dec one st at each end of next  
6 rows, then every K row until  
110 [114:118:122] sts rem.\*\*

Work 61 rows without shaping,  
724



ending with a P row.

## Shape shoulders

Cast off 13 [14:15:16] sts at  
beg of next 2 rows. Cast off  
10 sts at beg of next 4 rows.  
Leave rem sts on holder.

## Front

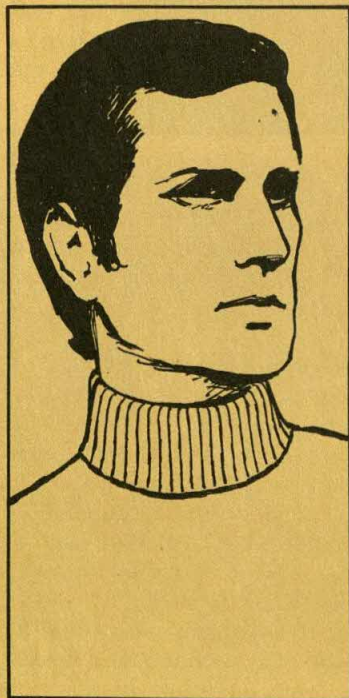
Work as for Back to \*\*. Work  
42 rows without shaping,  
ending with a K row.

## Shape neck

**1st row** P45 [46:47:48], turn.  
Work right shoulder on these  
sts.

\*\*\* Dec one st at neck edge on  
next 8 rows, then every K row

*As an alternative to the crew neck,  
a polo neck can be worked on the  
sweater by knitting six or more  
inches of K2, P2 rib and folding  
the collar to the outside.*



until 33 [34:35:36] sts rem.

Work until armhole measures  
same as Back to shoulder,  
ending at armhole edge.

## Shape shoulder

Cast off at beg of next and  
following 2 alt rows 13 [14:15:  
16] sts once and 10 sts twice\*\*\*.  
With WS of work facing,  
slip centre 20 [22:24:26] sts  
on to holder.

Rejoin yarn to rem sts and P  
to end. Complete left shoulder  
as for right shoulder working  
from \*\*\* to \*\*\*.

## Sleeves

Using No.12 needles cast on  
72 [72:76:76] sts.

Work in rib as for Back, inc 6  
sts evenly across last row.

Change to No.10 needles and  
cont in st st, inc one st at  
each end of 9th [3rd:17th:9th]  
row and every 8th [7th:8th:  
7th] row until there are 106  
[110:114:118] sts.

Work until sleeve measures  
18 [18:19:19] in, or required  
length, ending with a P row.

## Shape top

Cast off 8 [9:10:11] sts at beg  
of next 2 rows.

Dec one st at each end of next  
6 rows, then every K row until  
34 sts rem.

Dec one st at each end of next  
7 rows. Cast off.

## Neckband

Press each piece with a damp  
cloth using a warm iron,  
avoiding ribbing.

Join left shoulder seam.

Using No.12 needles and with  
RS work facing, K44 [46:48:  
50] sts from Back holder, K up  
26 sts down left neck, K20 [22:  
24:26] from Front holder, K up  
26 sts up right neck.

Work K2, P2 rib for 24 rows.

Cast off loosely in rib.

## To make up

Join right shoulder seam and  
rib edging. Join side and  
sleeve seams. Set in sleeves.  
Fold neck edging in half to  
wrong side and slip stitch.  
Press seams.









## More about plaid patterns

The great attraction of these patterns is the tremendous variation of effects that can be achieved with two or three colours, or with toning shades of the same colour. Either way, plaid patterns look very effective. Another interesting aspect of plaid crochet is that both sides of the fabric are attractive. On one side, the actual weaving of the yarns stands out in relief, while on the other the vertical chains in alternate colours form a distinctive pattern, and either side of the fabric can be used as the right side.

Plaid patterns are easy and satisfying to work, the result being achieved by working vertical chains on a prepared net background, as explained in Crochet Know-how chapter 36.

### Two-colour plaid pattern (red and turquoise)

This pattern comprises multiples of 16 chains, plus 8, to give a pattern repeat of 8 spaces, plus 2 at each end. Using main colour, prepare the net background by making the required number of chains.

*1st row.* Work 1tr into 5th ch from hook, \*1ch, miss 1ch, 1tr into next ch, rep from \* to end. Turn.

*2nd row.* 4ch, miss 1st tr and 1st space, \*1tr in next tr, 1ch, miss 1 space, rep from \* ending with 1tr into 3rd ch of turning ch. Turn. The 2nd row forms pattern.

Using main colour, repeat 2nd row twice more.

Using 2nd colour, repeat 2nd row 4 times more.

Repeat these 8 rows until work is the required length. Fasten off. Using main colour double throughout, make a slip loop. Insert hook through loop and then into first space at bottom right-hand corner of net background. Hold yarn at back of work, draw yarn through space and loop on hook. Work towards the top of the background in this way in each space. Fasten off. Using 2 strands of main colour, repeat in next space.

Using 2 strands of 2nd colour, work into next 4 spaces in the same way.

Continue in this way, working 4 rows in main colour and 4 rows in 2nd colour, ending with 2 rows in main colour. Fasten off.

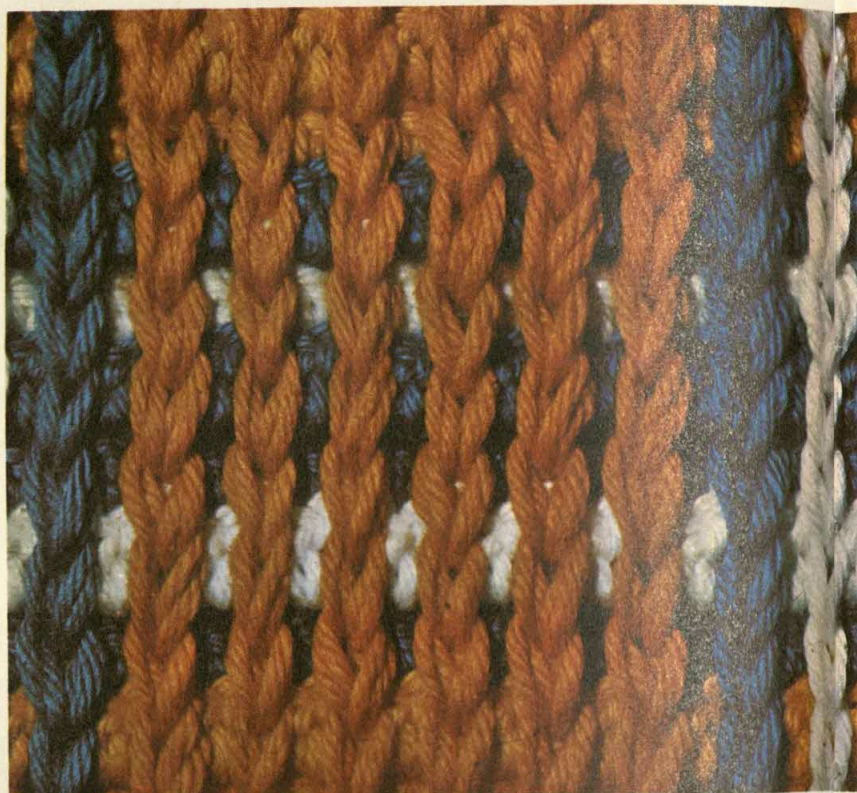
### Three-colour plaid pattern (gold, blue and pale blue)

This pattern comprises multiples of 24 chain, plus 12, to give a pattern repeat of 12 spaces, plus 6 at one end.

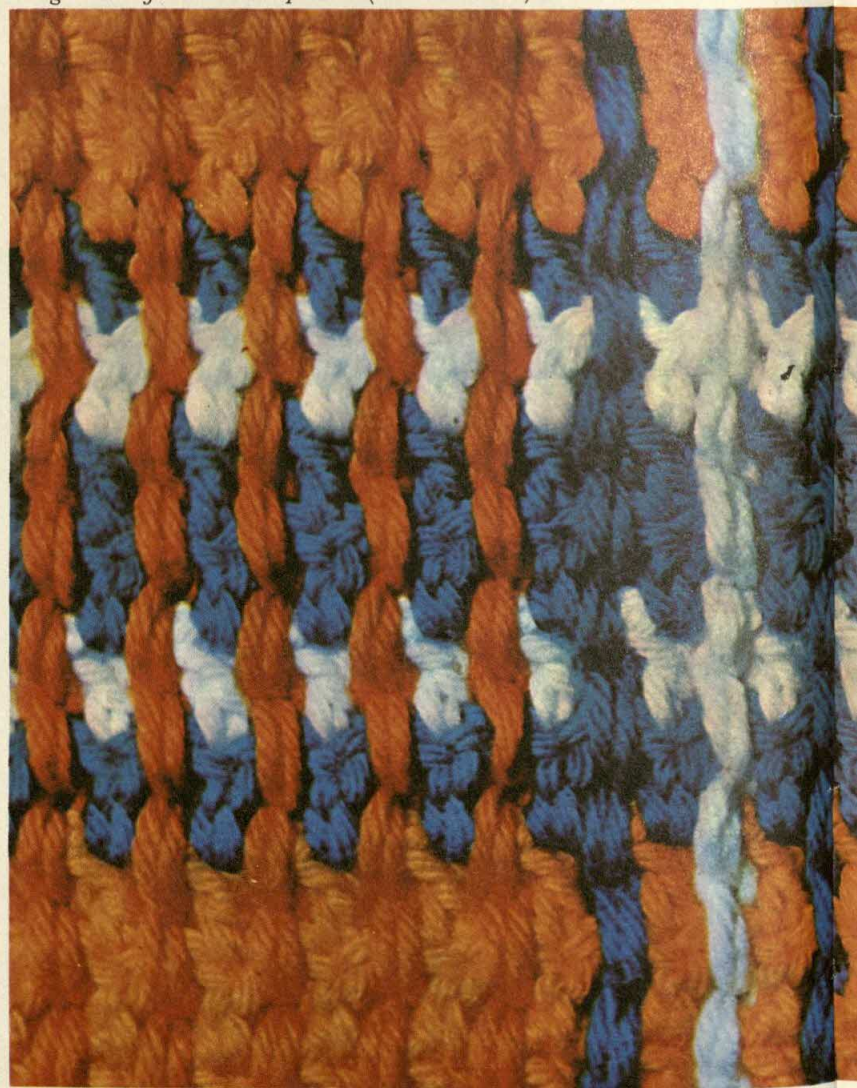
Work as given for two-colour plaid, working 6 rows with main colour, 1 row with 2nd colour, 1 row with 3rd colour, 2 rows with 2nd colour, 1 row with 3rd colour and 1 row with 2nd colour.

Repeat these 12 rows until work is required length, ending with 6 rows in main colour. Fasten off.

For vertical chains work as given for two-colour plaid pattern, working 6 rows in main colour, 1 row in 2nd colour, 1 row in 3rd colour, 2 rows in 2nd colour, 1 row in 3rd colour and 1 row in 2nd colour, ending with 6 rows in main colour. Fasten off.



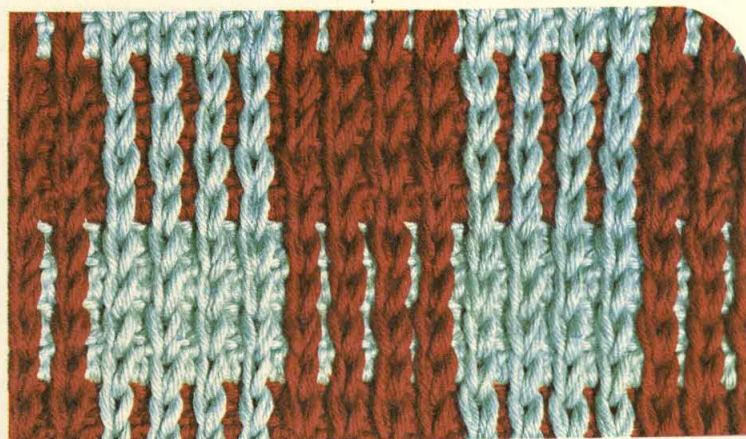
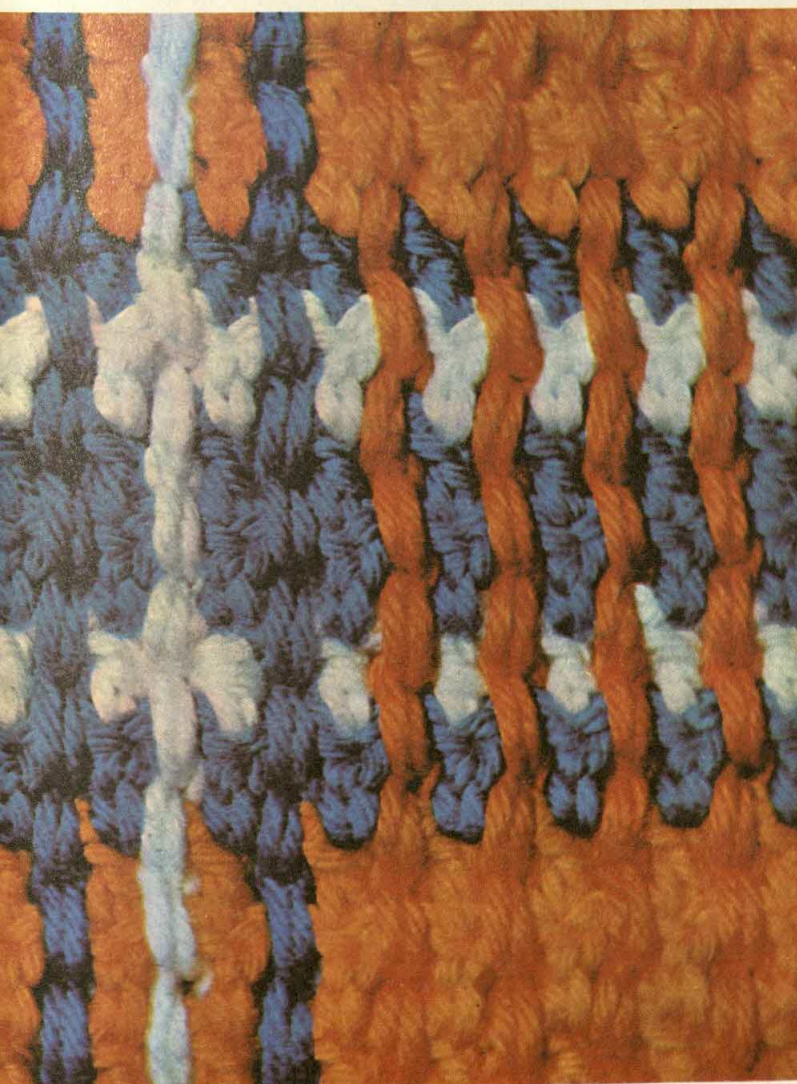
▲ Right side of three-colour pattern (see instructions)





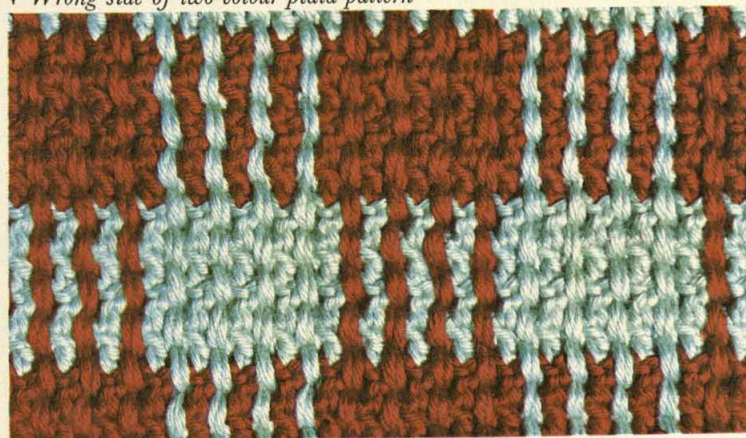


▼ *Wrong side of three-colour plaid pattern*



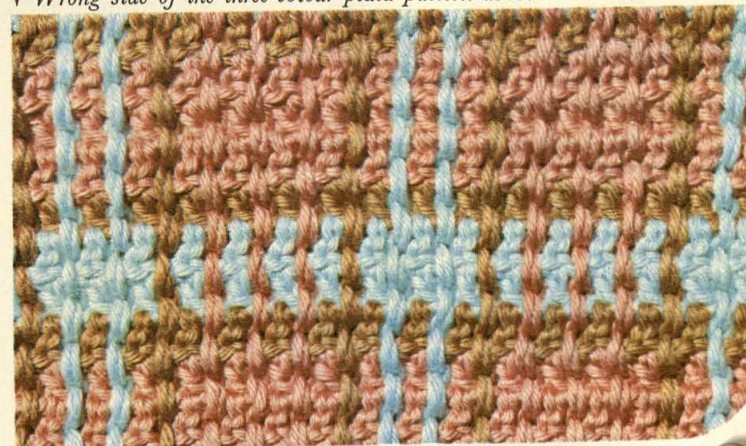
▲ *Right side of two-colour pattern (see instructions)*

▼ *Wrong side of two-colour plaid pattern*



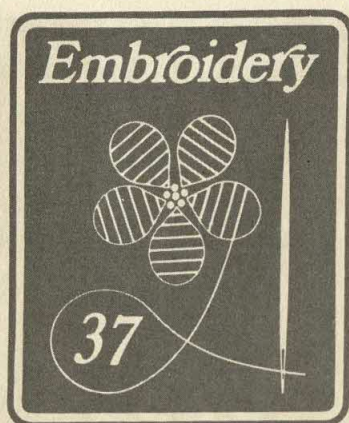
▲ *Right side of an alternative three-colour plaid pattern*

▼ *Wrong side of the three-colour plaid pattern above*





## All that glitters



The character of metal thread embroidery is completely different from that of other kinds of embroidery. Gold or silver threads are couched on to the surface of fabric, while beads, pieces of kid, gold purl and coloured yarns add contrast, richness, and texture to the design.

Everyone who becomes interested in gold work experiences a thrill in working with the precious metal threads. The shimmer and glitter of the embroidery evokes images of rich tapestries and fabulous jewels, and even the simplest designs have a satisfying splendour about them.

The success of gold work lies in a thorough understanding of the materials used, careful planning, and skilful manipulation of the metal threads.

This chapter deals with the basic materials and equipment needed for this fascinating craft.

### Tools and equipment

The various pieces of equipment needed for metal thread embroidery, or gold work, as it is generally known, may seem at first to be somewhat numerous. However, there are different techniques in gold work and all the items listed here are important to the success of the work.

#### Slate frame or gold work frame

It is essential that a frame is used for metal thread embroidery. The fabric must be held taut in order to support the threads in smooth lines and to avoid puckering. A slate frame is recommended for large pieces of work while a gold work frame is suitable for pieces measuring up to 11 inches by 12 inches.

#### Needles

Three sizes of crewel needle are required: No.5 for framing up; No.8 for general use and No.10 for couching and applying purl gold. A chenille needle size No.20 is used for finishing off ends of metal threads and a heavy embroidery needle is used for string.

#### String in gold work

A strong string or twine is used for framing up and you will also need two balls of good quality string, of different thicknesses, for padding purposes.

#### Felt sausage

Pure gold threads are kept wound on a roll of felt to prevent kinking. Make a 'sausage' by rolling a 9in by 9in piece of felt and slip stitch along the edge to hold the roll in shape.

#### Purl cutting board

Prepare a cutting board by gluing a rectangle of felt or velvet

measuring 3 inches by 4 inches to a piece of card. Purl gold pieces are cut above the board so that the pieces fall on to the fabric. The pile prevents the springy coils from jumping away.

#### Gold thread storage

Gold threads are fairly costly, particularly the pure gold qualities, and care should be taken to see that the unused threads do not become damaged. Keep threads wound on rolls of felt and stored in an air-tight container. A tin with a press-on lid would do or an opaque plastic pot with a fitting top.

#### Acid-free tissue paper

This is essential for covering gold work while it is in progress, for protection and to help prevent tarnishing.

### Varieties of metal threads

There are several qualities of metal embroidery thread ranging from pure gold and silver to the synthetic types. Some of the threads are inclined to tarnish but they are, nevertheless, worth including in a design for the contrast which slightly discoloured threads can lend to gold work.

#### Japanese gold

Japanese gold is pure gold thread and because it does not tarnish it is often used for the main lines of a design. Japanese gold consists of a core of fine silk floss thread over which finely beaten and cut gold is coiled. The silk core varies in colour and if the coiled gold unwinds, the core shows through spoiling the look of the work. It is sometimes necessary to twist the metal thread between thumb and forefinger before and after each couching stitch is made. Jap gold should be kept wound in double threads round a felt roll.

#### Passing gold

Passing gold thread contains a high proportion of gold and has a soft, smooth appearance. This thread is easier for beginners to use because the gold is coiled more tightly than Japanese gold and the core doesn't show through when corners are turned.

#### Admiralty quality

These threads contain a high proportion of gold but are less expensive than the pure gold quality. Admiralty quality is inclined to tarnish but so slowly that it is often unnoticeable.

#### Synthetic gold thread

Synthetic metal thread will not tarnish but the surface is even and the shine almost hard compared with pure gold which has a much warmer appearance. Contrast is, however, an essential part of embroidery design and, combined with real gold threads, synthetic gold supports and enriches the overall effect of gold work.

#### Silver thread

Silver threads are available in the same range of qualities and types as gold threads.

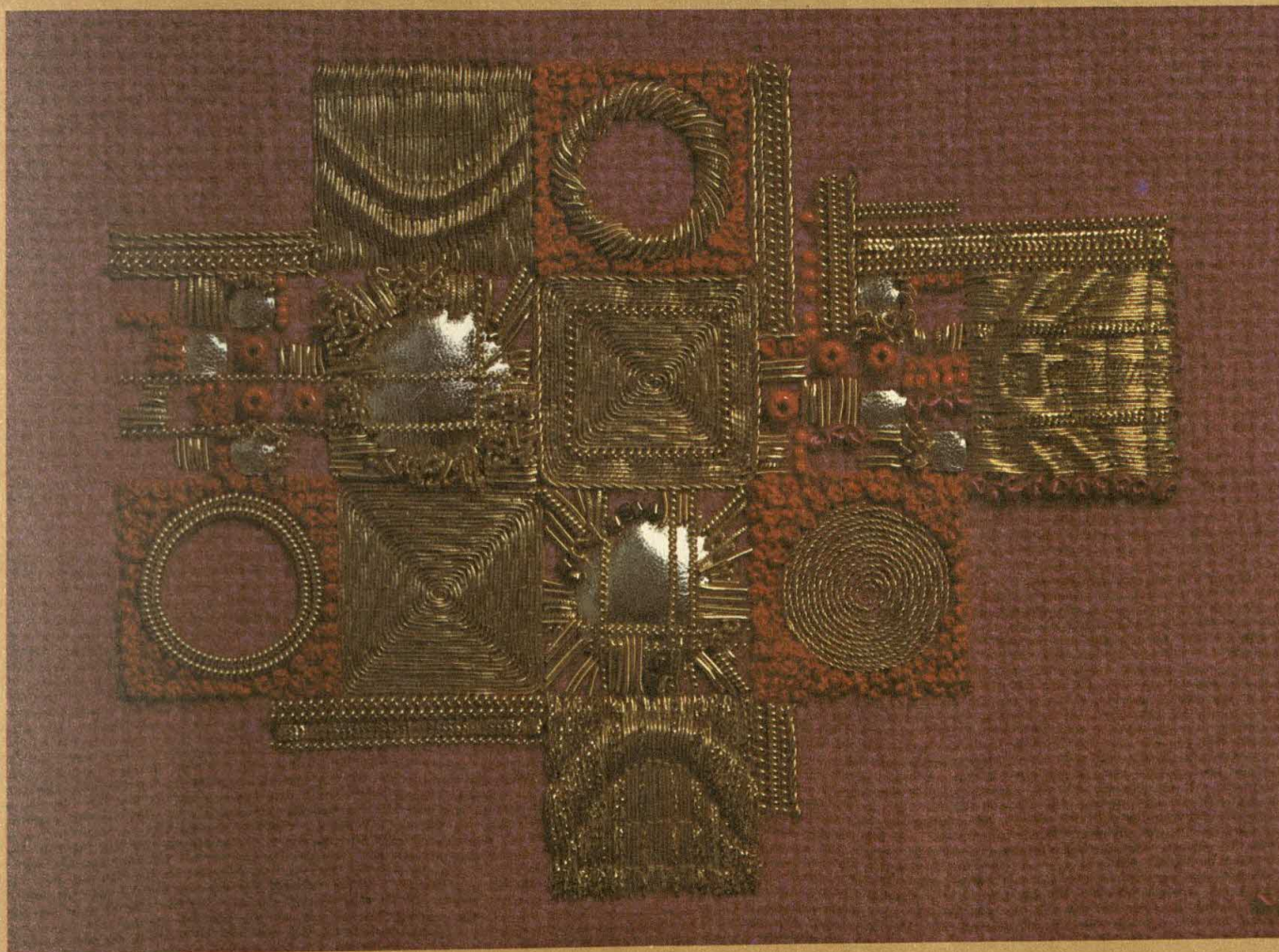
#### Braids, string and cords

There are a number of braids, novelty gift wrapping strings and cords which can be used in metal thread embroidery. These are mostly synthetic. Braids and strings can either be used as they are or unravelled. Used in their wrinkled state, unravelled threads can give a three dimensional quality to a design.

#### Types of gold purl

Purl looks like a fine metal spring coil and is usually made from





▲ This modern design in metal thread embroidery shows examples of many of the threads mentioned here. Working techniques are given in the next chapter

Admiralty quality metal. Purl is purchased in lengths and various surfaces and thicknesses are available.

**Purl purl** This is a coarse and slightly inflexible purl and is usually couched in lengths rather than cut into small pieces.

**Check purl** A fine metal thread which has been bent into angles before being coiled, check purl has a sparkling, chequered appearance.

**Smooth purl** Smooth purl is a flexible plain coil with a highly polished surface.

**Rough purl** Rather misnamed, rough purl has not got a rough surface but it does have a softer effect than smooth purl.

## Threads and yarns

In gold work designs, coloured embroidery threads can be used for contrast and for breaking down the glare from flat, highly reflective areas.

### Maltese silk

This is recommended for couching. Several shades of yellow are available for working on gold thread and grey is used when working on silver thread.

## Materials for padding

Pieces of non-woven material, such as kid, leather, PVC and felt are used in gold work designs, either applied flat to the surface or padded out.

## Fabrics and backings

Almost any material can be used for metal thread work providing it isn't too loosely woven. Dress-weight fabrics made from man-made fibres should be avoided because they are likely to split when the metal threads are pulled through.

In metal thread embroidery, as with other forms of embroidery, contrast of texture is an important part of design. Tweed, soft wool, and furnishing linen, as well as pure silk and velvet, can be used very effectively.

It is advisable to back background fabrics before starting gold work, choosing a material of approximately the same weight. Linen, calico, holland or cotton can be used, but backing material should be pre-shrunk before being used.

The next gold work chapter deals with design and methods of working the materials used in gold work.



# Cushion shapes

These cheerful cushions will brighten any room and are simple enough to make in an evening. There's no need to worry about the problem of keeping them fresh and bright—the covers are detachable and can be taken off and cleaned whenever disaster strikes. Trace patterns are overleaf.

## Your shopping list

### Fish cushion

- ☐ ¾yd 36in wide orange hessian
- ☐ ¾yd 36in wide unbleached calico for lining
- ☐ Four 9 inch squares of felt, in pink, red, orange and crimson
- ☐ Mercerised cotton thread in orange
- ☐ 1 lb bag of kapok\*
- ☐ 12 inches of bias binding in orange
- ☐ 3 press studs
- ☐ Tube of rubber solution glue
- ☐ Tracing paper

### Bird cushion

- ☐ ¾yd 36in wide purple hessian
- ☐ ¾yd 36in wide unbleached calico for lining
- ☐ Four 9 inch squares of felt in mauve, pink, purple and blue
- ☐ Mercerised cotton thread in purple
- ☐ 12 inches of bias binding in purple
- ☐ 3 press studs
- ☐ Tube of rubber solution glue
- ☐ Tracing paper

\* The 1 lb bag of kapok is sufficient to stuff both cushions



## The fish cushion

**The pattern** Trace the shape of the fish, with its scales, eye and mouth, on to a sheet of plain tracing paper. Cut the traced pattern out along the outlines.

**Cutting the fabric** Fold the hessian in half, right sides together. If it is difficult to decide which is the right side, make a small pencil mark on one side of the fabric and think of that side as the right side.

Pin the pattern on to the folded hessian making sure that there is at least ½ inch of fabric showing all the way round.

With a soft pencil draw round the outline of the fish at the edge of the pattern and again ½ inch away from the edge. Unpin the pattern. The outside line is the cutting line and the inside line is the sewing line. Cut out the fish shape.

Pin the fish pattern on to the folded calico and mark and cut in the same way for lining.

### Marking the decorations

Repin the pattern to the right side of one of the hessian fish shapes and mark with tacking, through the pattern, the lines of the scales, and the position of the eye and mouth. Pull the pattern away gently (if it tears too much trace another pattern) and mark the right side of the other hessian piece in the same way.

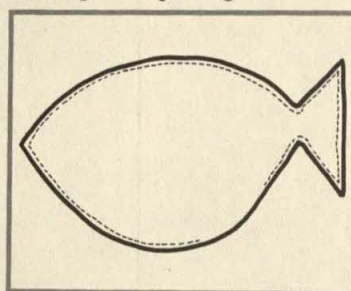
### Cutting the decorations

Trace separate patterns for the eyes and the mouth and using these patterns cut out the eye and mouth shapes in felt. You will need 2 outer eyes, 2 inner eyes and 2 mouths.

For each hessian piece cut out 34 little triangles, with 1½ inch sides, in 4 different colours, 8 pink, 8 orange, 9 red and 9 crimson. These are the scales.

### Making up the calico lining

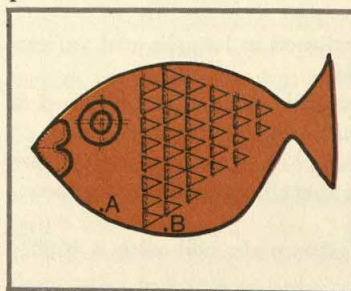
Pin and tack the calico fish shapes together, right sides facing. Machine stitch round the edge on the stitching line leaving a 3 inch opening near the tail (figure 1). Turn right sides out and stuff with kapok until it is firm but not bulky. Sew up the opening.



▲ 1. Stitch the calico lining shape

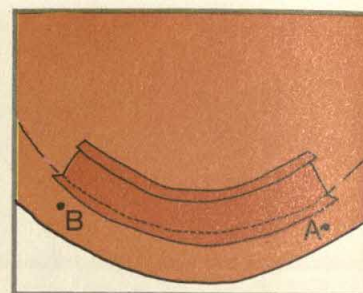
### Making up the hessian cover

Using the photograph as a colour guide, glue the decorations lightly on to the right side of one of the hessian pieces where indicated by the tacked markings. Then machine stitch the decorations down with two parallel lines of stitching. Two lines of stitching make an extra strong finish. Repeat with the other hessian piece.



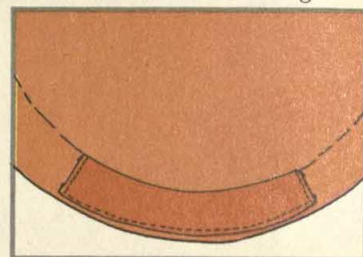
▲ 2. Mark openings on hessian pieces

Mark the openings A and B with a pencil (figure 2). Cut 2 pieces of bias binding each 6 inches long. Open out the edge of one of the bias strips and with right sides facing pin and tack it to one of the hessian pieces between A and B (figure 3). Stitch, fold the binding over and stitch the other folded edge down (figure 4). Repeat for the other hessian piece.

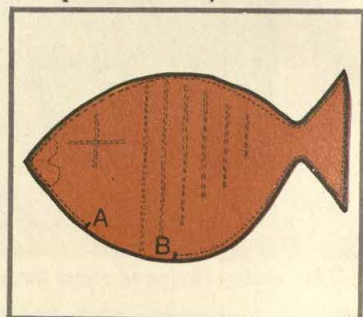


▲ 3. Tack bias binding along opening

▼ 4. Stitch down bias binding



Pin and tack the hessian pieces right sides facing and machine stitch round the edge on the stitching line. Leave the opening between A and B but make sure that the stitching is very firmly finished off (figure 5). Turn the cover right sides out and press carefully.



▲ 5. Stitch hessian pieces together

**Finishing off** Sew the 3 press studs on to the bias binding. Insert the stuffed calico lining and close the press studs.

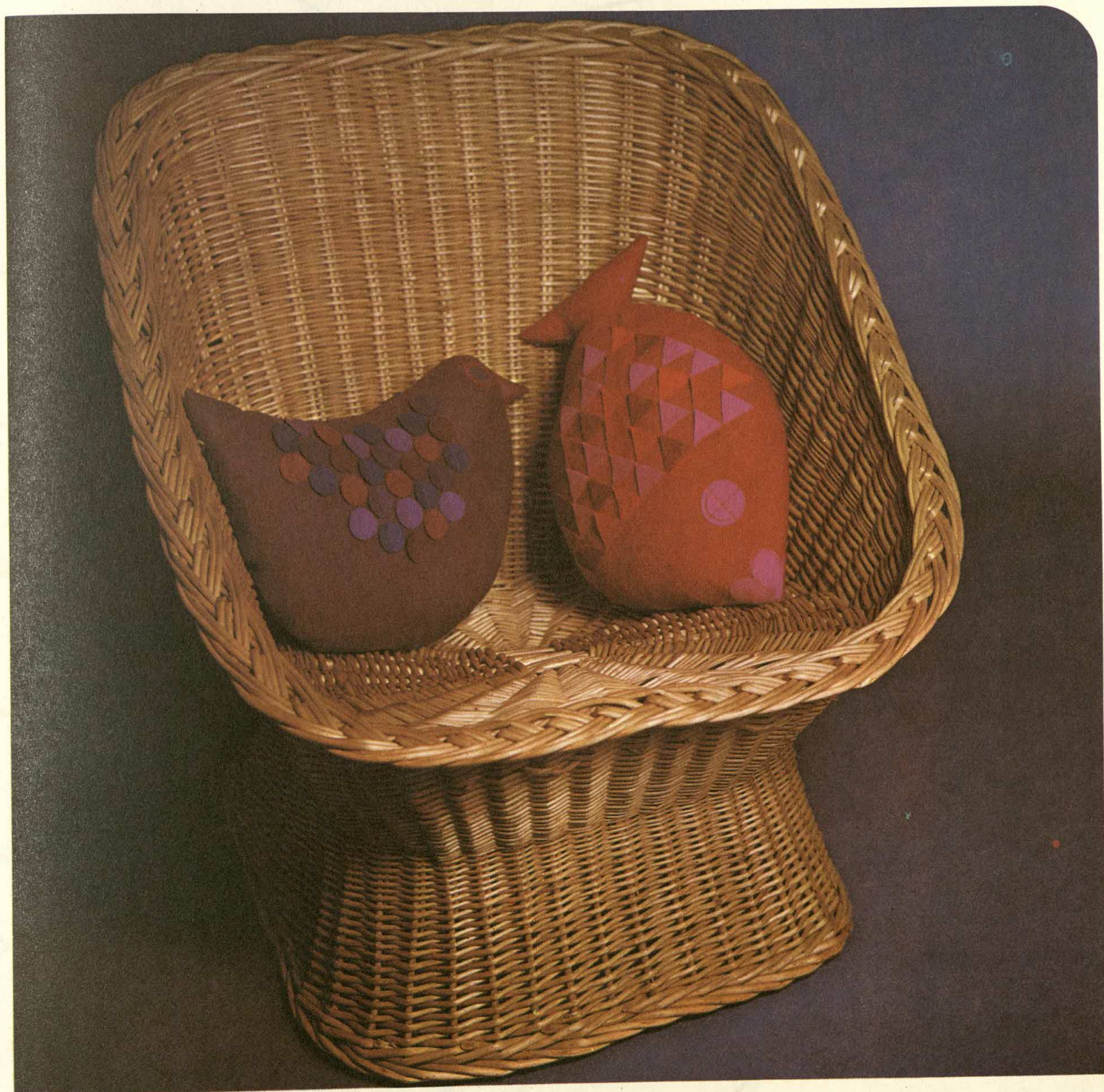
## The bird cushion

Make the pattern, mark and cut out the hessian and calico bird shapes as for the fish cushion. Mark the positions for the feathers and eyes, then stitch and stuff the calico lining as before.

### Cutting out the decorations

Make patterns for the beak and the eyes then using these patterns cut out the beak and eye shapes in felt. You will need 2 beak shapes, 2 inner eye shapes and 2 outer eye shapes.





▲ Fish and bird shapes make cheerful cushions for any room and are simple to sew

For each hessian piece cut out 29 little circles about an inch in diameter, (you can use a suitably sized coin), in four different colours; 6 mauve, 6 pink, 9 purple and 8 blue. These are the feathers.

**Making up** Using the illustration as a colour guide, glue the eyes and feathers on to the right side of each hessian bird

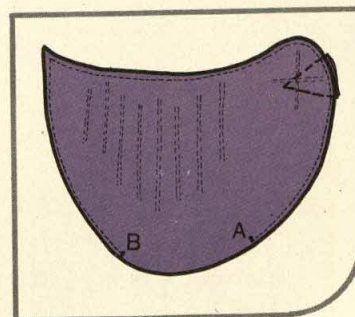
shape. Stitch, using two parallel lines of stitching as in the fish cushion. Mark and neaten the openings as before. Stitch the beak pieces together along 2 sides, turn the beak inside out and stuff with a little kapok.

Place the two hessian bird shapes right sides facing with the beak sandwiched between

them pointing inwards (figure 6).

Pin, tack and stitch the hessian pieces together, leaving an opening between A and B. Turn right sides out and press. Do not press the beak. Finish off as for the fish cushion.

6. Stitch beak between hessian ►

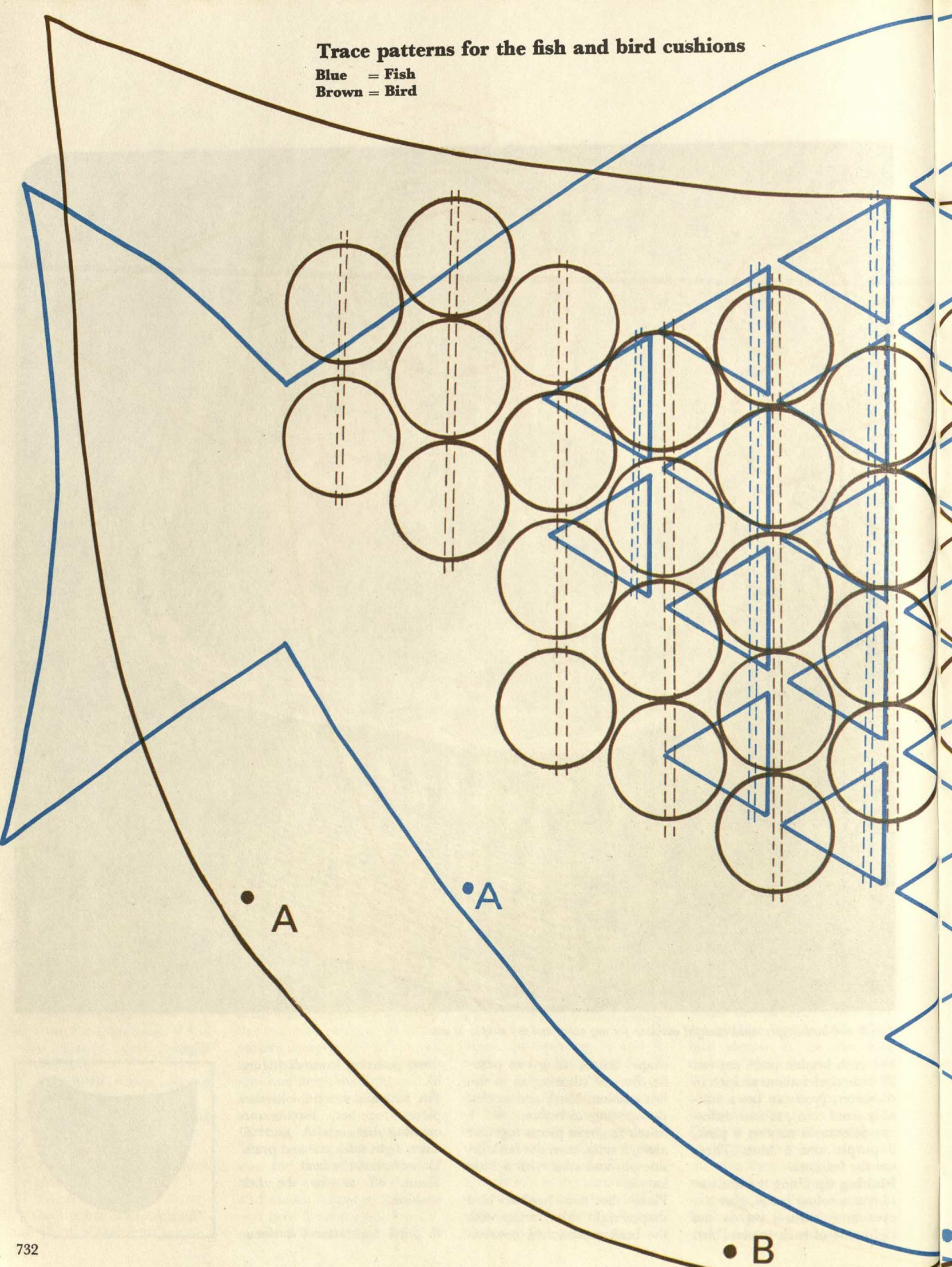




# Trace patterns for the fish and bird cushions

Blue = Fish

Brown = Bird



• A

• A

• B







## Suit yourself in trousers and tunic



In this chapter the basic trousers are completed. Although correcting the pattern and fitting (fully explained in the last chapter) are vitally important stages, no less important is the skill and know-how you put into the stitching, pressing and finishing details. Here you'll find all the information you need to help you achieve a perfect result. The trousers are followed by instructions for making a matching tunic with topstitching and front zip fastening, which adds up to an outfit which is practical and attractive. The tunic is a conversion from the Golden Hands basic dress.

### Finishing the trousers

#### How to stitch the crutch-seam

Slip the left trouser leg into the right, with right sides facing as when preparing for fitting. Pin and tack along the Centre Back seam, through the crutch and as far as the end of the zip marking in the Centre Front seam.

The seam at the crutch has to bear a great deal of strain during wear, so for stitching use a No.40 mercerised cotton like Sylko, or a pure silk thread of equal strength, to withstand the strain.

In addition, the lower end of the seam is cut very much in the bias of the fabric and the stitches should therefore have a certain amount

#### 1. Inserting the zip in the Centre Front trouser opening



of elasticity. If you have a swing needle machine engage the shallowest zigzag stitch on the machine and stitch along the seam line, stretching the seam a little as you stitch along it.

Press the seam open. Do not snip the seam allowance at the curve where it will not lie flat, but carefully press with the point of the iron on the seam line only.

Then stitch along the seam line once again, using the same shallow zigzag.

Fasten off the threads securely at the end of the zip opening, trim the seam allowance to  $\frac{1}{2}$  inch and neaten.

If you have no zigzag on your machine, make the same two rows of stitches but use an ordinary straight stitch.

These methods should give you a hard-wearing seam.

#### Inserting the zip

Insert the zip in the Centre Front opening, using the lap-over method (figure 1) described in Dressmaking chapter 7.

If you want to finish the Front placket as a decorative feature of the trousers use buttonhole twist, as for topstitching, when you stitch in the right side of the zip.

#### Lining

If you have chosen to line the trousers, now is the time to do it. Cut out the Back and Front pattern pieces in lining fabric as for the trousers. Make them up in the same way, but without the zip. Slip the lining into the trousers, wrong sides facing, and tack them together along the waist-seam.

At the zip, turn in the raw edges of the lining and slip stitch to the zip tape clear of the teeth.

Work the trousers and lining as one fabric when you put on the waist-band.

#### The waist-band

Having worked out the length required for the waist-band at the fitting you can now cut it out. Don't forget to add seam allowances and a wrap.

Any of the waist-bands shown for skirts in Dressmaking chapters 7 and 8 are suitable for the trousers.

Since the trousers fasten at the Centre Front you may like to fasten the waist-band with a button and buttonhole.

For button fastening, divide the length of the wrap in two and put half the wrap to each end of the waist-band. Shape the right end, which goes to the top, into a point with the help of a template as shown for the buckled belt in Dressmaking chapter 12.

Stitch on the waist-band and make a buttonhole (Dressmaking chapter 19) at the pointed end. The front of the buttonhole should be in line with the Centre Front line of the trousers. Sew on the button to correspond.

To take some of the strain off the button, fasten the waist-band on the inside with a No.3 hook and eye, or use a trouser hook and bar.

#### Making the trouser hems

Turn up the hems, then pin and tack as for the skirt hem in Dressmaking chapter 7. The finished trouser hems should not be more than 2 inches deep, so trim if necessary.

As you tack the hems you will notice that the width at the top is slightly narrower than the outside of the trousers. This is quite correct, and when you press in the creases the tightness will disappear.

Neaten the raw edges of each hem allowance then hand-sew in place with herringbone stitches. Make the stitches small, but not tight, to avoid catching the hems as you put on the trousers.

If you are lining the trousers turn up the lining hems separately, 1 inch shorter than the trousers.

To make trousers with a long, long look, taper the hems down at



the back with the lowest point at the Centre Back on each trouser leg.

### **Tapering the back hems**

Let down the Centre Back of each trouser leg hem about  $\frac{1}{2}$  inch, depending on the resistance of the fabric, and graduate back into the hem line towards the front. If this pulls the hem line, unpick the seams in the hem allowance as far as the hem line and let out enough from the seam to allow the hem line to lie flat.

### **Pressing in the creases**

With the inside of the trouser leg uppermost, lay each leg in turn on an ironing board to press in the creases.

Lay the trouser leg seam on seam. This should bring the crease line markings to the edge of each fold.

The markings may vary a little over or under the folded edge because movement of the fabric when marking, and particular figure corrections made on the pattern, may have displaced the lines a little.

If this is so follow the fold made by meeting the seam lines from the hem to just above the knee, then pick up the crease line markings from this point up to the lower end of the waist dart.

As you reach the upper part of the trouser leg you will notice that you have more fabric on the inside leg and if you were to follow the seam-to-seam method all the way up the crease would take a peculiar turn.

Gently press the creases, using either a damp or dry cloth according to the fabric you are using.

As you finish pressing one section rest the work a little to allow the steam to evaporate and the fabric to cool down before you move on. Finally lay both trouser legs together on a flat surface and allow the creases to set.

## **The tunic**

### **Fabric yardages**

These fabric yardages are for a tunic length of 32 inches, so if you add to the length don't forget to increase the yardage accordingly  
**54in width**, without one way—sizes  $32\frac{1}{2}$ , 34, 36 and 38,  $1\frac{7}{8}$  yards; sizes 40 and 42, 2 yards.

**54in width**, with one way—sizes  $32\frac{1}{2}$  and 34, 2 yards; sizes 36 and 38,  $2\frac{1}{8}$  yards; sizes 40 and 42,  $2\frac{1}{2}$  yards.

**36in width**, without one way—sizes  $32\frac{1}{2}$  and 34,  $2\frac{3}{8}$  yards; sizes 36 and 38,  $2\frac{5}{8}$  yards; sizes 40 and 42,  $2\frac{3}{4}$  yards.

**36in width**, with one way—sizes  $32\frac{1}{2}$ , 34 and 36,  $2\frac{5}{8}$  yards; sizes 38, 40 and 42,  $2\frac{3}{4}$  yards.

**27in width**, without one way—sizes  $32\frac{1}{2}$  and 34,  $3\frac{7}{8}$  yards; size 36,  $4\frac{1}{4}$  yards; size 38,  $4\frac{3}{8}$  yards; size 40,  $4\frac{1}{2}$  yards; size 42,  $4\frac{5}{8}$  yards.

**27in width**, with one way—sizes  $32\frac{1}{2}$  and 34,  $3\frac{7}{8}$  yards; sizes 36 and 38,  $4\frac{5}{8}$  yards; sizes 40 and 42,  $4\frac{3}{4}$  yards.

### **Notions**

- ☐ Lining fabric twice the tunic length measured from the inner shoulder to hem plus seam and hem allowance
- ☐  $\frac{1}{4}$  yard soft cotton interfacing, suitable for the fabric you are using
- ☐ Dress zip, measured  $\frac{3}{4}$  inches down from the neck-seam to the end of the tab stitching line indicated on the basic pattern
- ☐ Paper to make new patterns
- ☐ 2 reels buttonhole twist for topstitching and a larger machine needle
- ☐ Matching thread

*The trousers and tunic are made to match in worsted woollen gabardine ►*





### Making the pattern

The pattern pieces used are the Back and Front of the basic dress pattern and the sleeve pattern piece number 7 on the accessory sheet.

It is best to make a new pattern, otherwise you will spoil the originals.

For the Back and Front copy the basic dress pattern pieces by drawing round them and then adjust to the length required for the tunic. To retain the curve of the hem line, measure off the amount by which the pattern has to be altered from the hem and then draw in the new hem line parallel to the old one.

Make two facings, a back neck facing and an all-in-one front neck and opening facing as shown (figures 2 and 3) using the Back and Front pattern pieces as your guide.

To make the short sleeves, copy the sleeve pattern as far as the short sleeve cutting line. Transfer the balance marks on the sleeve crown and the front of the sleeve head.

Cut out the new patterns.

### Cutting out

Select the appropriate layout for your size and fabric width from the layouts in this chapter.

You will need extra seam allowance to underlay the topstitching. The topstitching should be  $\frac{3}{8}$  inch wider than the zip to each side of it. So to calculate the seam allowance needed for the Centre Front, first measure the width across the zip tape and divide it in half, then add  $\frac{3}{8}$  inch to this measurement and another  $\frac{1}{4}$  inch. The seam allowance around the neck edge is not affected because the facing will act as an underlay.

Allow  $1\frac{1}{2}$  inches for the sleeve hems and  $2\frac{1}{2}$  inches for the tunic hem: these allowances will underlay the topstitching when the hems have been turned up.

Cut the front facing  $1\frac{1}{2}$  inches longer than the Front opening. For a  $\frac{7}{8}$  inch wide zip allow 1 inch seam allowance along the Centre Front. But if your zip is wider you must add the extra width to the seam allowance.

Allow  $\frac{3}{4}$  inch seam allowance on the other edges.

Allow  $\frac{3}{4}$  inches for the other seams.

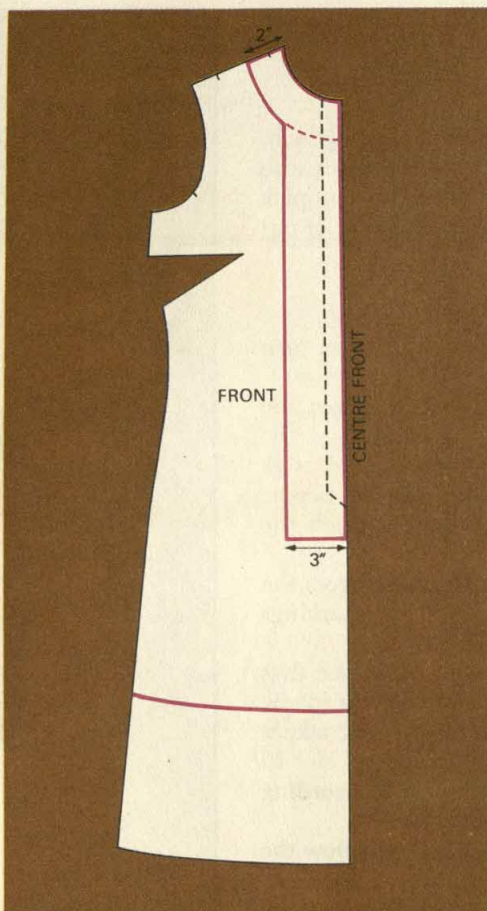
Cut out the fabric.

Mark all details on the fabric and remove the patterns.

### Lining the tunic

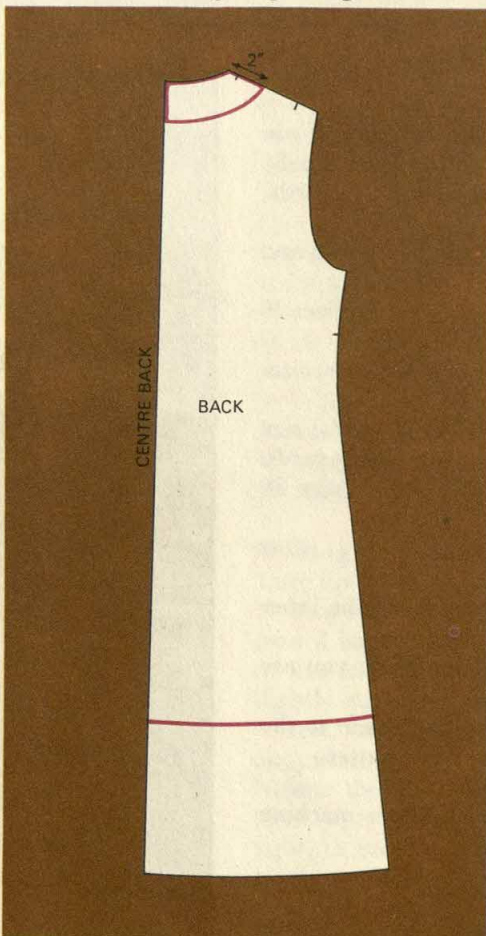
To enable the tunic to sit well it should be lined, especially if you are using a woollen fabric.

Cut the lining Back and Front as for the tunic but do not add any seam allowance



▲ 2. Front: hem and facing cutting lines

▼ 3. Back: hem and facing cutting lines



to the neck edge or along the Centre Front from the neck to the end of the zip opening.

You will not need any lining facings and it is not necessary to line the sleeves.

### Interfacing

The neck edge of the tunic needs the support of a soft cotton interfacing.

For the back neck interfacing pattern use the back facing pattern. To make the front neck interfacing pattern cut the front facing pattern piece along the dotted line shown in figure 2 and just use the neck section.

Fold the interfacing fabric and place the back and front interfacing pattern pieces on the double fabric, with the Centre Back on the fold.

Add  $\frac{3}{4}$  inch seam allowance all round and cut out.

### Fitting

Pin and tack all darts, shoulder- and side-seams and press lightly.

Pin and tack the Centre Front seam from the end of the opening to the hem and press lightly.

Fold under the seam allowance along the opening and pin and tack in the zip.

Pin and tack the sleeve-seams and then pin and tack the sleeves to the bodice.

Turn up the sleeve and tunic hems.

Fit the tunic over the trousers since the thickness of the trouser fabric will affect the tunic fitting at the hip line.

If you are going to wear the tunic belted it is essential to put one on at the fitting because the hem line may be affected. Look at the hem and proportioning again when the belt is on.

If any alterations to the tunic are necessary read the alteration instructions for the basic dress in Dressmaking chapter 10 and make the necessary corrections.

After you have checked and corrected all fitting faults, remove the sleeves and the zip, and unpick the shoulder- and side-seams.

You are now ready for stitching.

### Making up the tunic

Before you set to work here are the making up steps:

- ☐ Making up the Front
- ☐ Inserting the zip
- ☐ Joining the Back and Front ready for facing
- ☐ Stitching on the interfacing and facing
- ☐ Topstitching the Centre Front and neck line
- ☐ Stitching side-seams, sleeves and making hems
- ☐ Finishing
- ☐ Lining the tunic



### Making up the Front

Stitch and press the side bust darts flat or open. Also stitch the body darts, if you are using them, and press them towards the centre.

Stitch the Centre Front seam from the zip opening to the hem.

Pin and tack the seam line for the zip opening. Neaten the raw edges of the seam allowance along the Centre Front and remove all traces of the tailor's tacks.

Press the seam.

Leave the opening tacked together.

### Inserting the zip

First, a word about the zip. A heavy zip may be used but it is not necessary: the Golden Hands tunic has an ordinary dress zip which gives a neat flat finish with the decorative seaming. The very heavy brass zips are not suitable for this type of opening as they have to be inserted in such a way that the zip teeth remain showing and are not hidden under the seam edges.

The zip is stitched in a special way so that you can quickly and easily replace it if it should break.

Pin the closed zip carefully over the seam line with the centre of the teeth in line with the tacked opening, starting about  $\frac{3}{4}$  inch down from the neck-seam line.

Tack the zip in place working very close to the zip teeth.

Sew the zip to the seam allowance only, by hand, working along the centre of the zip tape. Use a small firm back stitch and make sure that you do not sew through to the outside of the garment.

To ensure that the zip stays in position, sew the outer edge of the zip tape to the seam allowance with felling stitches.

Trim the loose ends of the tape at the top of the zip to  $\frac{1}{2}$  inch. Turn them back and hand-sew down.

Press the zip lightly, covering it with a cloth to protect it from too much heat.

### Joining the Back and Front ready for facing

Stitch and press the Back darts.

Pin, tack and stitch the shoulder-seams, neaten the edges and press open.

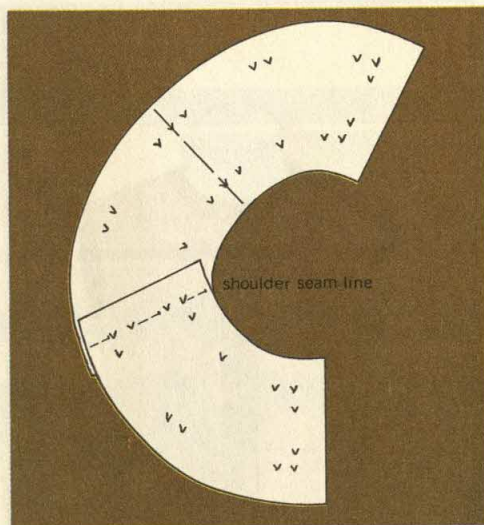
### Stitching on interfacing and facing

**The interfacing.** To join the back and front neck interfacing pieces at the shoulder-seams, lay one front interfacing piece over the corresponding end of the back interfacing so that the shoulder-seams coincide (figure 4).

Pin and stitch with two rows of stitches.

Join the other front interfacing piece similarly.

This method of joining ensures a minimum of bulk.



▲ 4. The interfacing joined at the shoulder-seam

Pin and tack the interfacing to the wrong side of the tunic along the neck-seam line, matching Centre Backs and shoulder-seams.

Trim off the interfacing seam allowance at the Centre Front edge and push the front ends under the Centre Front seam allowance of the tunic so that it meets the folded seam line. Unpick as much of the tacking at the Centre Front opening as is necessary.

To hold the Centre Front edge of the interfacing in place hand-sew it lightly to the seam line with loose herringbone stitches.

**The facing.** Stitch the back and front facings together in the shoulder-seams and press the seams open.

If you are not lining the tunic neaten the inner raw edge of the facing.

The facing is stitched to the neck edge only at this stage.

Pin and tack the facing to the neck edge of the tunic, with right sides facing, Centre Backs and shoulder-seams matching. Unfold the seam allowance on the Centre Front of the tunic so that you can attach the ends of the facing.

Stitch on the facing along the neck line.

To allow the neck edge to lie flat after the facing has been turned into the tunic the seam allowance along the stitched neck edge needs layering.

First cut back the seam allowance on the interfacing to  $\frac{1}{8}$  inch, then the seam allowance on the facing to  $\frac{1}{4}$  inch and the seam allowance on the tunic to  $\frac{1}{2}$  inch.

Snip into the neck-seam allowance at the curves.

Turn under the Centre Front seam allowance of the tunic again, then turn under the seam allowance of the neck facing and turn the facing to the inside of the tunic. Edge-tack along the neck line and press lightly.

Trim the interfacing  $\frac{1}{2}$  inch shorter than the facing and attach it to the underside of the facing with long herringbone stitches. This will prevent it crumpling during wear and cleaning.

Fold in the seam allowance along the Centre Front of the facing  $\frac{1}{8}$  inch inside the stitching line, tapering into the original stitching line at the neck edge to avoid the seam pulling away from the zip when it is closed. Pin, tack and press lightly.

Lay the facing over the zip so that the folded edges are  $\frac{1}{4}$  inch apart (except at the neck edge where they meet) and do not fully cover the zip teeth. Pin and tack firmly in place through all layers of fabric.

### Topstitching the Centre Front and neck line

Topstitching the tunic has to be done in two stages, the Centre Front and neck edge are worked first while the dress is still open in the side-seams and the area is easily accessible. The sleeve and hem topstitching is worked after the hems are sewn.

First, where you have unpicked the tacking at the Centre Front opening, retack.

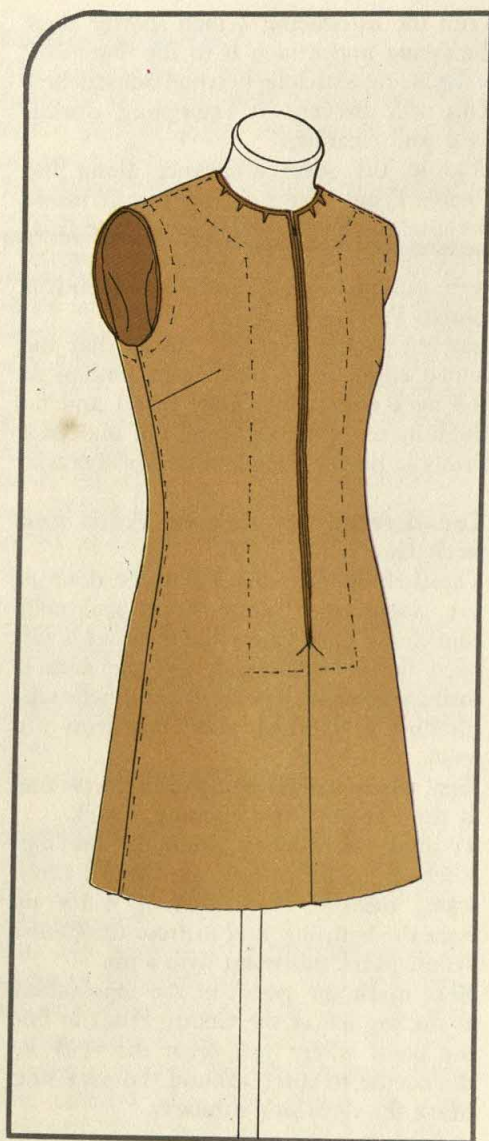
To find the starting point for the topstitching to the left of the Centre Front seam, measure the stitching width up from the hem line and in from the Centre Front. Mark this point with a pin.

Next mark the width of the topstitching at the top left of the Centre Front to find the point where you pivot the work on the needle to stitch around the neck line. Mark the right side similarly.

▼ 5. Detail of the topstitching on the tunic







**▲ 6.** *Pinning the lining before sewing to the facing*

Work the Centre Front and neck topstitching in one operation. Work from the starting point to the left of the Centre Front, stitch up to and round the neck then down the right side. Draw the thread ends to the inside of the garment at the hem line and fasten them off securely. Remove the tacking at the Centre Front opening.

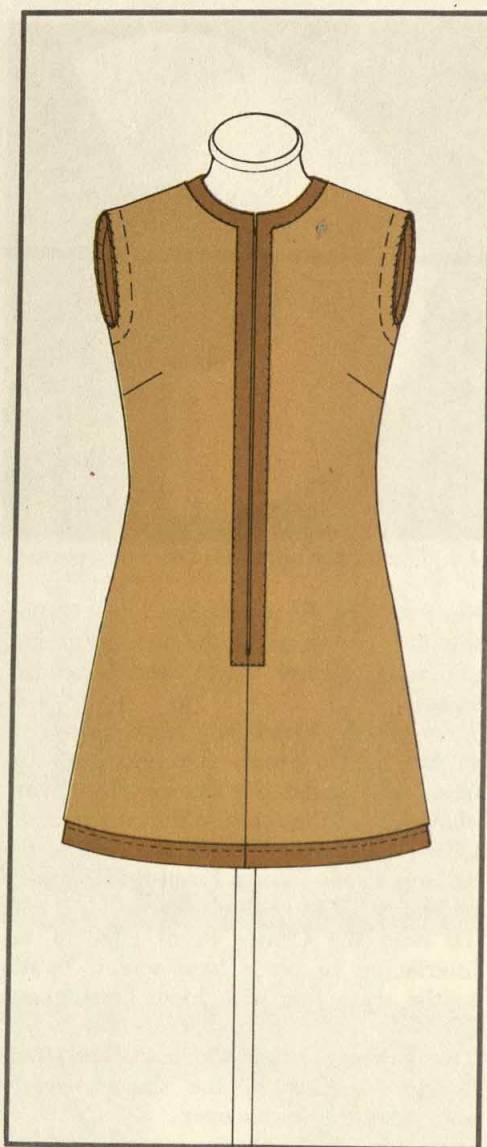
#### **Stitching side-seams, sleeves and making hems**

Pin, tack and stitch the side-seams. Neaten the seam allowance and press the seams open.

Pin, tack and stitch the sleeve-seams. Neaten the seam allowance and press the seams open.

Turn up each sleeve hem and neaten the raw edge. Sew the sleeve hems with an invisible hemming stitch.

Ease in the fullness round the sleeve crown with gathering stitches and set the sleeves into the armholes of the tunic. When you



**▲ 7.** *The finished lining in the tunic*

stitch them in don't forget to work with the sleeve uppermost.

Neaten the seam allowance around the armholes if you are not lining the tunic. Turn up the tunic hem and sew with an invisible hemming stitch.

#### **Finishing**

To topstitch round the hem of the tunic start on the right of the Centre Front seam, inserting the needle into the last stitch of the topstitching. Work your way round the hem to meet the topstitching to the left of the Centre Front so that you have a continuous row of topstitching. The sleeve hems are also topstitched. Measure the stitching width from the hem line, start at the sleeve-seam and work around each hem.

Fasten off all threads securely on the inside. Figure 5 shows the completed topstitching in detail.

Since there is no strain on the neck line as there would be on a Centre Back fastening,

or if the neck line were closer fitting, you need not fasten the top of the front opening with a hook and bar. The corners are well supported by facing and interfacing and should not collapse.

With a few stitches catch the loose edges of the facing to the seam allowance at the shoulder-seams and the lower Centre Front.

#### **Lining the tunic**

To make up the lining first stitch the darts. Press the side bust darts down and the shoulder and body darts (if you are using them) towards the centre.

Stitch the shoulder and side-seams and the Centre Front seam from the end of the front opening to the hem.

Neaten the seam allowance on the side-seams only. Press all the seams open.

The simplest way to attach the lining is to use a dress stand for which instructions are given here, but even if you have not got a stand follow the same working procedure.

Turn the tunic inside out and slip it over the stand.

Slip the lining over the tunic, right side out, with the lining and tunic seams facing. Pin the lining to the tunic along the side-, shoulder- and armhole-seams (figure 6).

Feel the edge of the facing through the lining and pin the lining close to the edge as shown.

Make snips  $\frac{5}{8}$  inch deep around the curve of the neck edge and turn under this edge  $\frac{3}{4}$  inch. Pin the folded edge to the facing. At the lower end of the lining Centre Front opening make a diagonal snip  $\frac{3}{4}$  inch deep to each side of the Centre Front seam as shown.

Turn under the raw edges for  $\frac{3}{4}$  inch along the Centre Front and across the lower end of the lining opening and pin. The lower end should be neatly squared off now around the zip fastening.

Slip stitch the lining to the facing (figure 7) and press flat with a warm iron.

Sew the lining to the armhole-seam with long running stitches and neaten the raw edges of tunic and lining as one.

Make the lining hem 1 inch shorter than the dress hem.

Since the lining in the tunic is short and some lining fabrics hold a lot of static electricity which makes them ride up, it is best to catch the lining to the tunic in places.

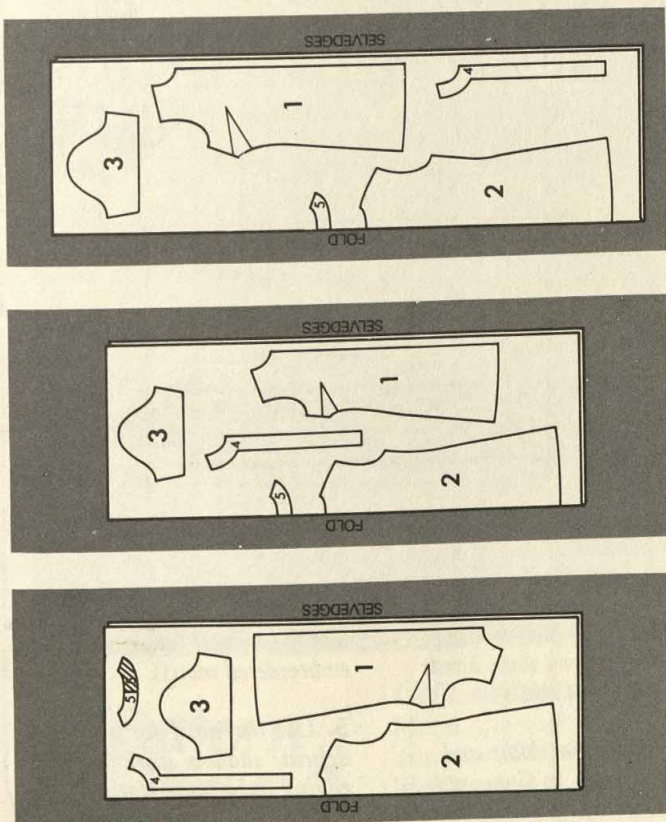
Make a 1 inch long French tack just above the hem of the lining on each side-seam and fasten it to the tunic side-seams.

**To make a French tack.** Work a bar as shown in Dressmaking chapter 8, attaching one end to the lining and the other end to the tunic.



# Layouts for the tunic

Key to pattern pieces	Front facing=4		reverse pattern pieces
	Back=2	Back facing=5	
	Sleeve=3		

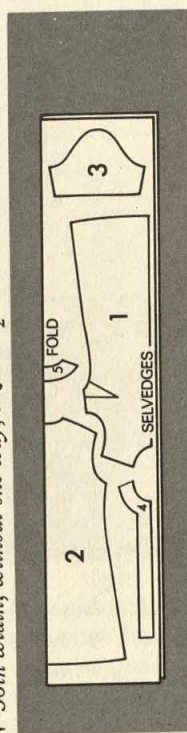


▲ 54in width, with one way, sizes 40 and 42

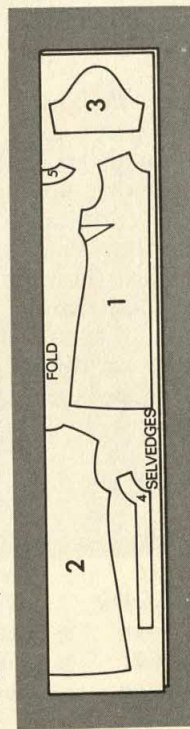
▲ 54in width, with one way, sizes 32½, to 38

▲ 54in width, without one way, all sizes

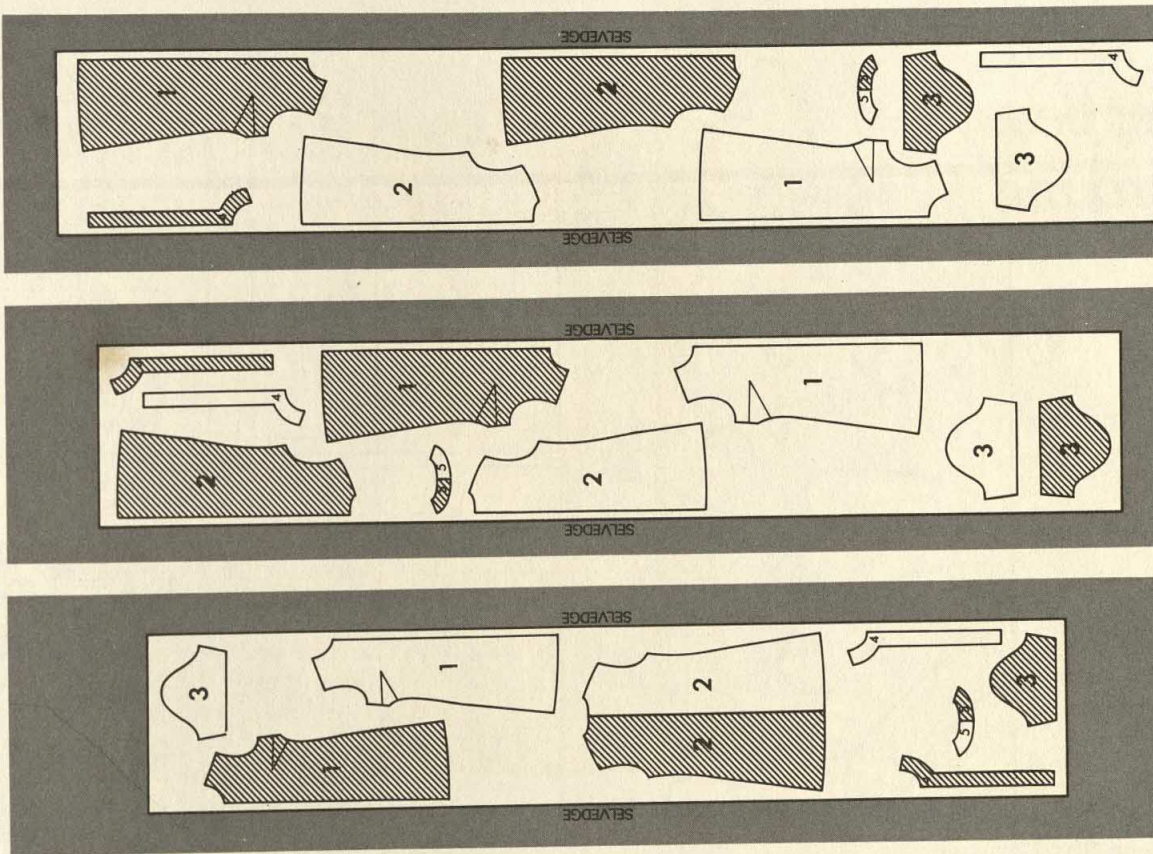
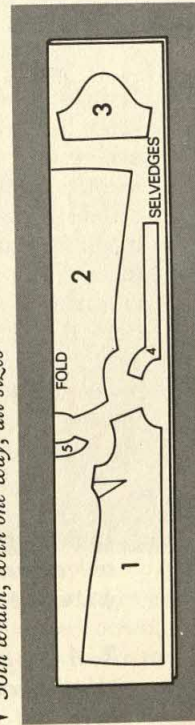
▼ 36in width, without one way, sizes 32½ and 34



▼ 36in width, without one way, sizes 36, 38, 40 and 42



▼ 36in width, with one way, all sizes



▲ 27in width, with and without one way, sizes 32½ and 34

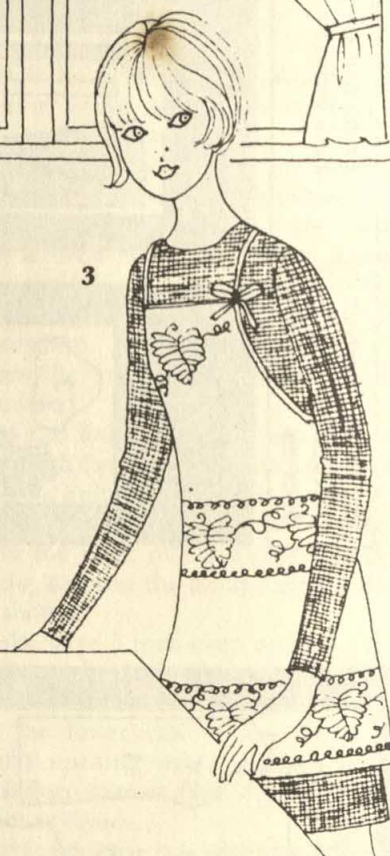
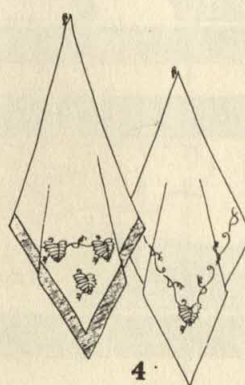
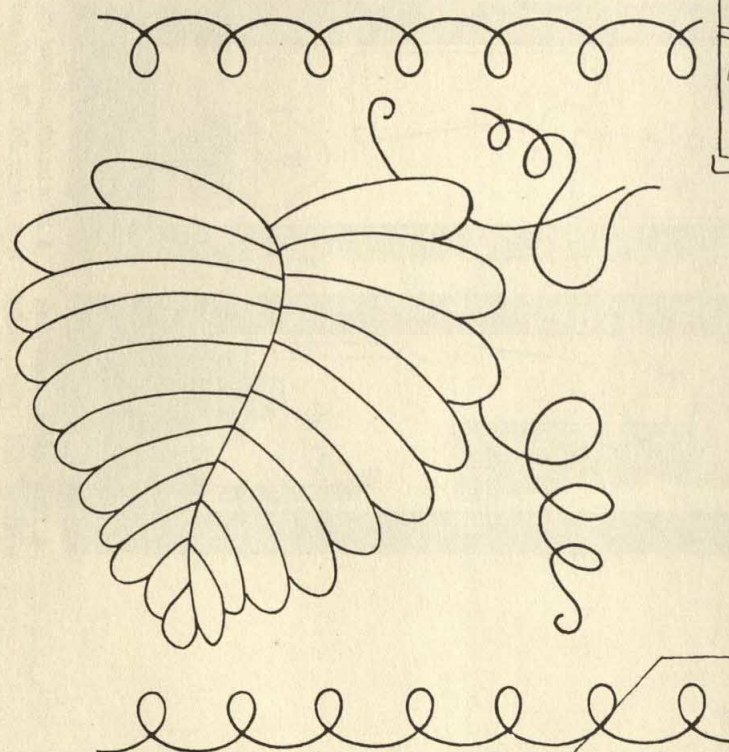
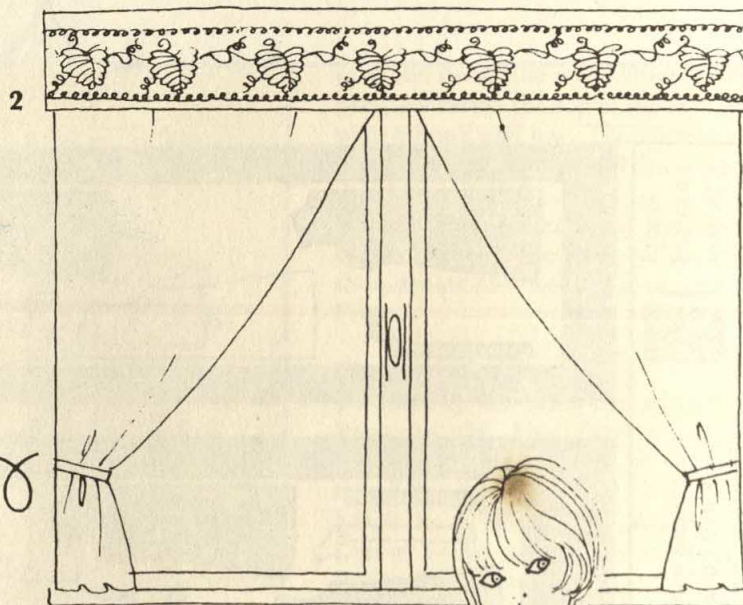
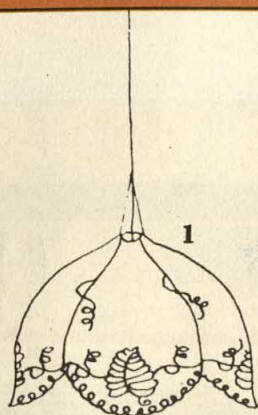
▲ 27in width, without one way, sizes 36, 38, 40 and 42. Centre Back seaming

▲ 27in width, with one way, sizes 36, 38, 40 and 42. Centre Back seaming



# Fashion Flair

## Sweet peas all around



Simple embroidery designs often have the greatest appeal and part of the fun of embroidery lies in thinking up different ways of using a motif for the best effect. The ideas here show just how versatile a simple motif can be.

Trace off the outline on this page and enlarge or reduce the size as required.

1. A pretty lampshade cover, embroidered in bright green on pale green fabric

2. A gay pelmet for a splash of colour above a

kitchen window. Embroider the motif in bright colours on white loose-weave linen to contrast with semi-transparent curtains

3. Make a good-looking cooking apron with bands of leafy embroidery

4. Make tea cloths and glass cloths in linen and

add a personal touch with embroidered motifs

5. Use the motif for a delicate shadow work edging on a table cloth





## Pattern Library

### *Gold sovereigns*

Metal thread embroidery brings to mind the richly embroidered robes and vestments of the middle ages, but here is a modern interpretation of

this fascinating craft.

The three dimensional effect of this splendid king and queen is achieved by using different qualities of gold thread, and by the directions

in which the threads and purls have been couched down.

The glorious crowns are made up from pearl beads, glass beads and glittering stones stitched to the background.



# The crochet look in knitting



Many attractive knitted stitches with a crochet look can be formed by using the same principle as for long loop stitches, see Knitting Know-how, chapter 34. These stitches are quick and simple to do and, worked in bands with stocking stitch or garter stitch, they produce a firm but lacy finish.

## Dimple stitch

Cast on a number of stitches divisible by 3, plus 2.

1st row. P to end.

2nd row. P1, \*yarn round right-hand needle twice—called y2rn—P1, rep from \* to last st, P1.

3rd row. P1, \*slip next 3 sts p-wise on to right-hand needle dropping extra loops, pull the loose loops gently upwards and slip back on to left-hand needle, K3 tog tbl, bring yarn forward over right-hand needle and back then K3 tog tbl again, rep from \* to last st, P1.

4th row. P to end.

These 4 rows form pattern and are repeated throughout.

## Openwork diagonal stitch

Worked over a number of stitches divisible by 8, plus 4.

1st row. Sl 1, K1, \*yarn, P2 tog, K1, P2 tog, yon, K3, rep from \* to last 2 sts, K2.

2nd row. Sl 1, K1, \*K5, P2 tog, yon, K1, rep from \* to last 2 sts, K2.

3rd row. Sl 1, K1, \*K2, yrn, P2 tog, K1, P2 tog, yon, K1, rep from \* to last 2 sts, K2.

4th row. Sl 1, K1, \*K3, P2 tog, yon, K3, rep from \* to last 2 sts, K2.

5th row. Sl 1, \*P2 tog, yon, K3, yrn, P2 tog, K1, rep from \* to last 3 sts, K3.

6th row. Sl 1, K1, \*K1, P2 tog, yon, K5, rep from \* to last 2 sts, K2.

7th row. Sl 1, K1, \*K1, P2 tog, yon, K3, yrn, P2 tog, rep from \* to last 2 sts, K2.

8th row. Sl 1, \*P2 tog, yon, K6, rep from \* to last 3 sts, K3.

Rows 1–8 form patt and are rep throughout.

## Seashell stitch

Cast on a number of stitches divisible by 6, plus 2.

1st row. K to end.

2nd row. P to end.

Rep 1st and 2nd rows once more.

5th row. K1, \*y2rn, K1, rep from \* to last st, K1.

6th row. P1, \* holding yarn at back of work slip next 6 sts p-wise on to right-hand needle dropping extra loops, pull the loose stitches gently upwards and slip back on to left-hand needle, yrn and P6 tog without slipping them off left-hand needle, yon and K1 into these 6 sts, then P1, K1 into same 6 sts in usual way, rep from \* to last st, P1.

These 6 rows form pattern and are repeated throughout.

## Openwork diamond stitch

Worked over a number of stitches divisible by 8, plus 4.

1st row. Sl 1, K1, \*yfwd, sl 1, K1, pssso, K6, rep from \* to last 2 sts, K2.

2nd row. Sl 1, K1, \*yarn, P2 tog, K3, P2 tog tbl, yon, K1, rep from \* to last 2 sts, K2.

3rd row. Sl 1, K1, \*K2, yfwd, sl 1, K1, pssso, K1, K2 tog, yfwd, K1 rep from \* to last 2 sts, K2.

4th row. Sl 1, K1, \*K2, yrn, P3 tog tbl, yon, K3, rep from \* to last 2 sts, K2.

5th row. Sl 1, K1, \*K4, yfwd, sl 1, K1, pssso, K2, rep from \* to last 2 sts, K2.

6th row. Sl 1, K1, \*K1, P2 tog tbl, yon, K1, yrn, P2 tog, K2, rep from \* to last 2 sts, K2.

7th row. Sl 1, K1, \*K1, K2 tog, yfwd, K3, yfwd, sl 1, K1, pssso, rep from \* to last 2 sts, K2.

8th row. Sl 1, P2 tog tbl, \*yon, K5, yrn, P3 tog tbl, rep from \* ending last rep P2 tog tbl, K2.

Rows 1–8 form patt and are rep throughout.

## ▼ Dimple stitch



## ▼ Openwork diagonal stitch



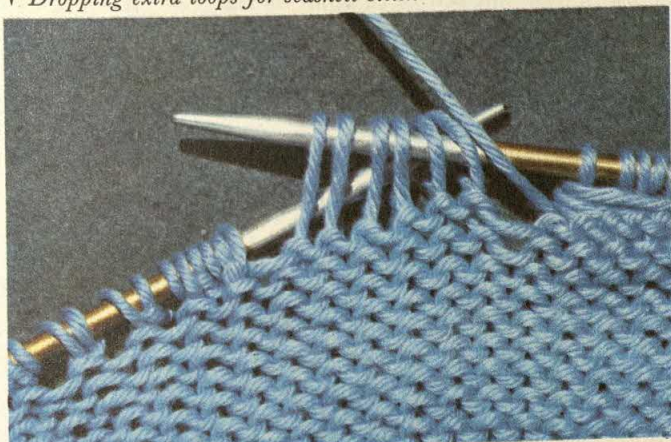




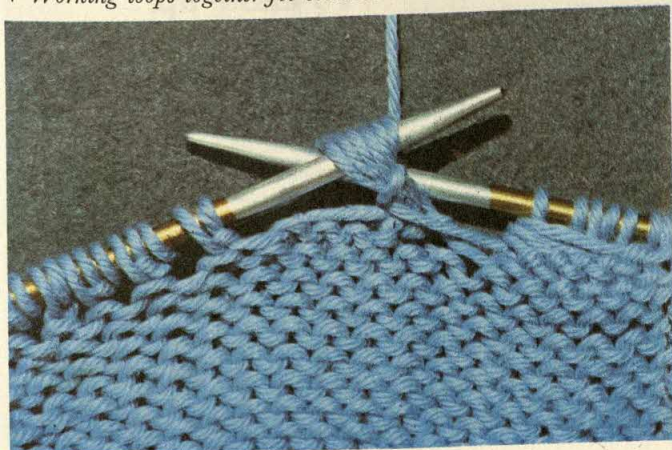
▲ Dropping extra loops for dimple stitch  
▼ Working loops together for dimple stitch



▼ Dropping extra loops for seashell stitch

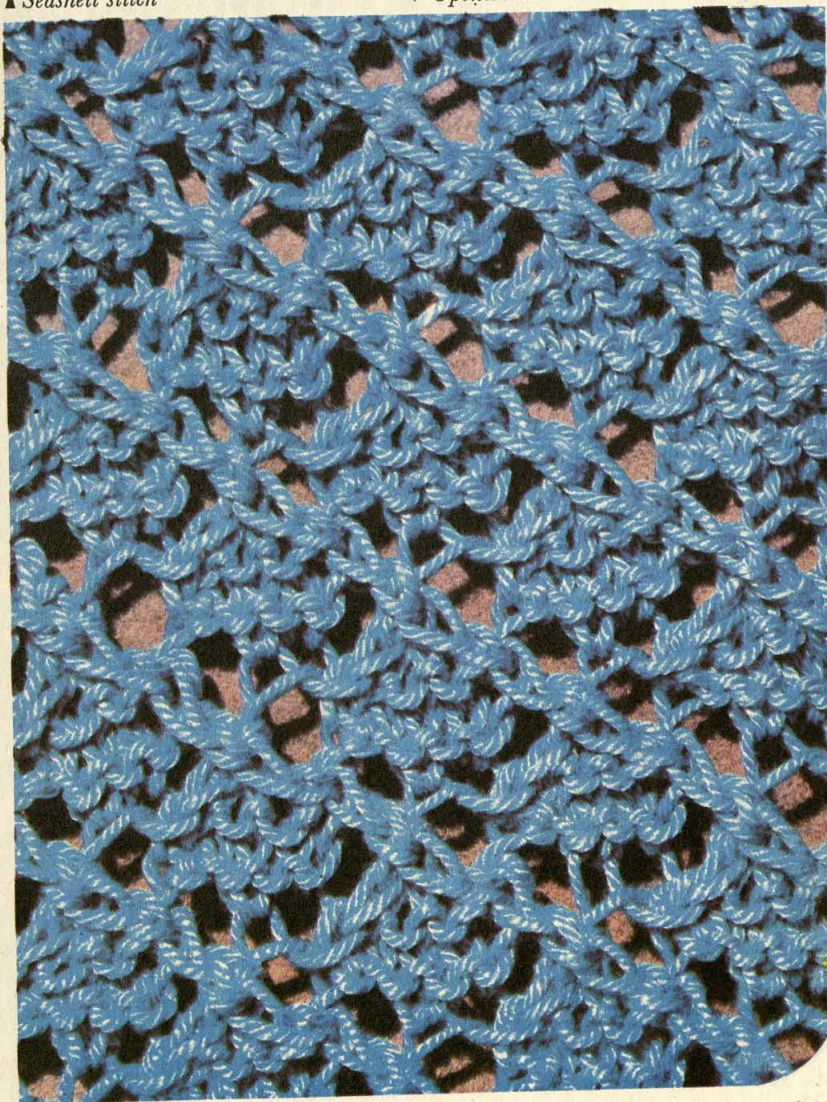


▼ Working loops together for seashell stitch



▲ Seashell stitch

▼ Openwork diamond stitch





## Diamonds are delightful

This charming classic jersey is superbly simple and made in a soft light yarn for feminine flattery.

### Sizes

To fit 34[36:38]in bust  
Length to shoulder, 24[24½:  
25]in

Sleeve seam, 17[17½:18]in  
The figures in brackets [ ]  
refer to the 36 and 38in sizes  
respectively.

### Basic yarn tension

7 sts and 9 rows to lin  
over st st worked on  
No.10 needles.

### Materials shown here

Pingouin Age d'or  
6[7:8]balls  
One pair No.10 needles  
One pair No.12 needles  
Set of four No.12 needles  
pointed at both ends  
Stitch holder

### Front

Using No.12 needles cast on  
125[131:137]sts.

Work in K1, P1 rib for 1in.  
Change to No.10 needles.

Commence wide rib panels.

**Next row** K8[11:14], P1,  
\*K17, P1, rep from \* to last  
8[11:14]sts, K to end.

**Next row** P8[11:14], K1,  
\*P17, K1, rep from \* to last  
8[11:14]sts, P to end.

Rep last 2 rows 3 times more.

### Commence diamond patt

**1st row** K8[11:14], P1, \*K8,  
yfwd, K2 tog tbl, K7, P1,  
rep from \* to last 8 [11:14]  
sts, K to end.



Detail of the diamond pattern

**2nd and alt rows** P8[11:14],  
K1, \*P17, K1, rep from \* to  
last 8[11:14]sts, P to end.

**3rd row** K8[11:14], P1, \*K6,  
K2 tog, yfwd, K1, yfwd, K2  
tog tbl, K6, P1, rep from \*  
to last 8[11:14]sts, K to end.

**5th row** K8[11:14], P1, \*K5,  
K2 tog, yfwd, K3, yfwd, K2  
tog tbl, K5, P1, rep from \*  
to last 8[11:14]sts, K to end.

**7th row** K8[11:14], P1, \*K4,  
K2 tog, yfwd, K5, yfwd, K2  
tog tbl, K4, P1, rep from \*  
to last 8[11:14]sts, K to end.

**9th row** K8[11:14], P1, \*K3,  
K2 tog, yfwd, K7, yfwd, K2  
tog tbl, K3, P1, rep from \*  
to last 8[11:14]sts, K to end.

**11th row** K8[11:14], P1,  
\*K2, K2 tog, yfwd, K9, yfwd,  
K2 tog tbl, K2, P1, rep from  
\* to last 8[11:14]sts, K to end.

**13th row** K8[11:14], P1,  
\*K1, K2 tog, yfwd, K11,  
yfwd, K2 tog tbl, K1, P1,  
rep from \* to last 8[11:14]  
sts, K to end.

**15th row** K8[11:14], P1,  
\*K3, yfwd, K2 tog tbl, K7,  
K2 tog, yfwd, K3, P1, rep  
from \* to last 8[11:14]sts,  
K to end.

**17th row** K8[11:14], P1,  
\*K4, yfwd, K2 tog tbl, K5,  
K2 tog, yfwd, K4, P1, rep  
from \* to last 8[11:14]sts,  
K to end.

**19th row** K8[11:14], P1,  
\*K5, yfwd, K2 tog tbl,  
K3, K2 tog, yfwd, K5, P1,  
rep from \* to last 8[11:14]  
sts, K to end.

**21st row** K8[11:14], P1,  
\*K6, yfwd, K2 tog tbl, K1,  
K2 tog, yfwd, K6, P1, rep  
from \* to last 8[11:14]sts,  
K to end.

**23rd row** K8[11:14], P1,  
\*K7, yfwd, sl 1, K2 tog,  
psso, yfwd, K7, P1, rep from  
\* to last 8[11:14]sts, K to end.

**25th row** K8[11:14], P1,  
\*K8, yfwd, K2 tog tbl, K7,  
P1, rep from \* to last  
8[11:14]sts, K to end.

**26th row** As 2nd.

**27th row** K8[11:14], P1,  
\*K17, P1, rep from \* to last  
8[11:14]sts, K to end.

**28th row** As 2nd.  
Rep 27th and 28th rows  
10 times more.

These 48 rows form patt.  
Rep 1st-48th rows once more,  
then 1st-20th rows once.

### Shape armholes

Keeping patt correct, cast off  
3 sts at beg of next 2 rows.

**Next row** K1, K3 tog, patt  
to last 4 sts, K3 tog tbl, K1.  
Work 3 rows patt without dec.  
Rep last 4 rows 13[14:14]  
times more.

### Shape neck

**Next row** K1, K3 tog, patt  
14[14:16]sts, cast off 27  
[29:31]sts, patt to last 4 sts,  
K3 tog tbl, K1.

Complete right shoulder first.  
Dec one st at neck edge on  
next 6 rows, *at the same time*  
continue to dec on raglan  
edge every 4th row 4[4:5]  
times more. K last 2 sts tog.  
Fasten off.

With WS of work facing,  
rejoin yarn to rem sts and  
and complete to match first  
shoulder.

### Back

Using No.12 needles cast on  
125[131:137]sts.

Work in K1, P1 rib for 1in.  
Change to No.10 needles.

Beg with a K row work in st  
st until Back measures same  
as Front to armholes, ending  
with a P row.

### Shape armholes

Cast off 3 sts at beg of next  
2 rows.

**Next row** K1, K3 tog, K to  
last 4 sts, K3 tog tbl, K1.

Work 3 rows without dec.

Rep last 4 rows 19[20:21]  
times more.

Leave rem sts on holder.

### Right sleeve

Using No.12 needles cast on  
58[60:62]sts.

Work in K1, P1 rib for 2in.  
Change to No.10 needles.

Beg with a K row work in  
st st, inc one st at each end of  
7th and every following 6th  
row until there are 96[100:  
104]sts.

Work without shaping until  
sleeve measures 17[17½:18]in  
from beg, ending with a P  
row.

### Shape top

Cast off 3 sts at beg of next  
2 rows.

**Next row** K1, K3 tog, K to  
last 4 sts, K3 tog tbl, K1.

Work 3 rows without dec.

Rep last 4 rows 18[19:20]  
times more.\*\*

**Next row** Cast off 6 sts,  
K to last 4 sts, K3 tog tbl, K1.  
Work 1 row. Cast off rem sts.

### Left sleeve

Work as given for Right sleeve  
to \*\*.

**Next row** K1, K3 tog, K  
to end.

**Next row** Cast off 6 sts,  
P to end.

Work 1 row.  
Cast off rem sts.

### To make up

#### DO NOT PRESS

Join raglan edges of sleeves to  
raglan edges of Back and Front.

**Neckband** Using set of 4 No.  
12 needles and with RS facing,  
K up 124[128:138]sts evenly  
round neck, including sts  
from holder.

Work in rounds of K1, P1  
rib for 2in.

Cast off loosely in rib.

Join side and sleeve seams.

Fold neckband in half to WS  
and sl st down.









## Round and about

The technique of tubular crochet is the same as knitting in rounds, and has the advantage of doing away with bulky seams. Almost any crochet stitch can be adapted to this method but remember that the right side of the work is always facing you. It is particularly useful for working seamless skirts, handbags, hats or layette garments.



▲ Joining foundation chain into a ring

▼ Tubular rib stitch



▲ Tubular Russian stitch

▼ Tubular twisted stitch



▼ Tubular rose stitch





**Tubular crochet**

Commence with the number of chains which are required to give the total circumference of the article being made. Join into a ring with a slip stitch into the first foundation chain. Continue working in rounds with the chosen stitch for the necessary depth. With the stitches illustrated here it is not necessary to join the end of each round with a slip stitch but it is advisable to mark the beginning of the first round with a coloured thread, so that you know where to finish.

**Tubular rib stitch**

Work each round in double crochet on a foundation chain joined into a ring but insert the hook into the back loop only of each double crochet.

**Tubular Russian stitch**

Work each round in double crochet on a foundation chain joined into a ring.

**Tubular twisted stitch**

Work a foundation chain joined into a ring. Insert hook in centre of foundation chain with the hook pointing downwards (instead of the normal way with the hook facing you), pass the hook over the yarn on the left index finger and pull yarn through chain, pass the yarn over the hook from left to right (instead of the normal way from right to left), pull yarn through 3 loops on hook. This completes one stitch. On following rounds insert hook through both loops of stitch in previous round.

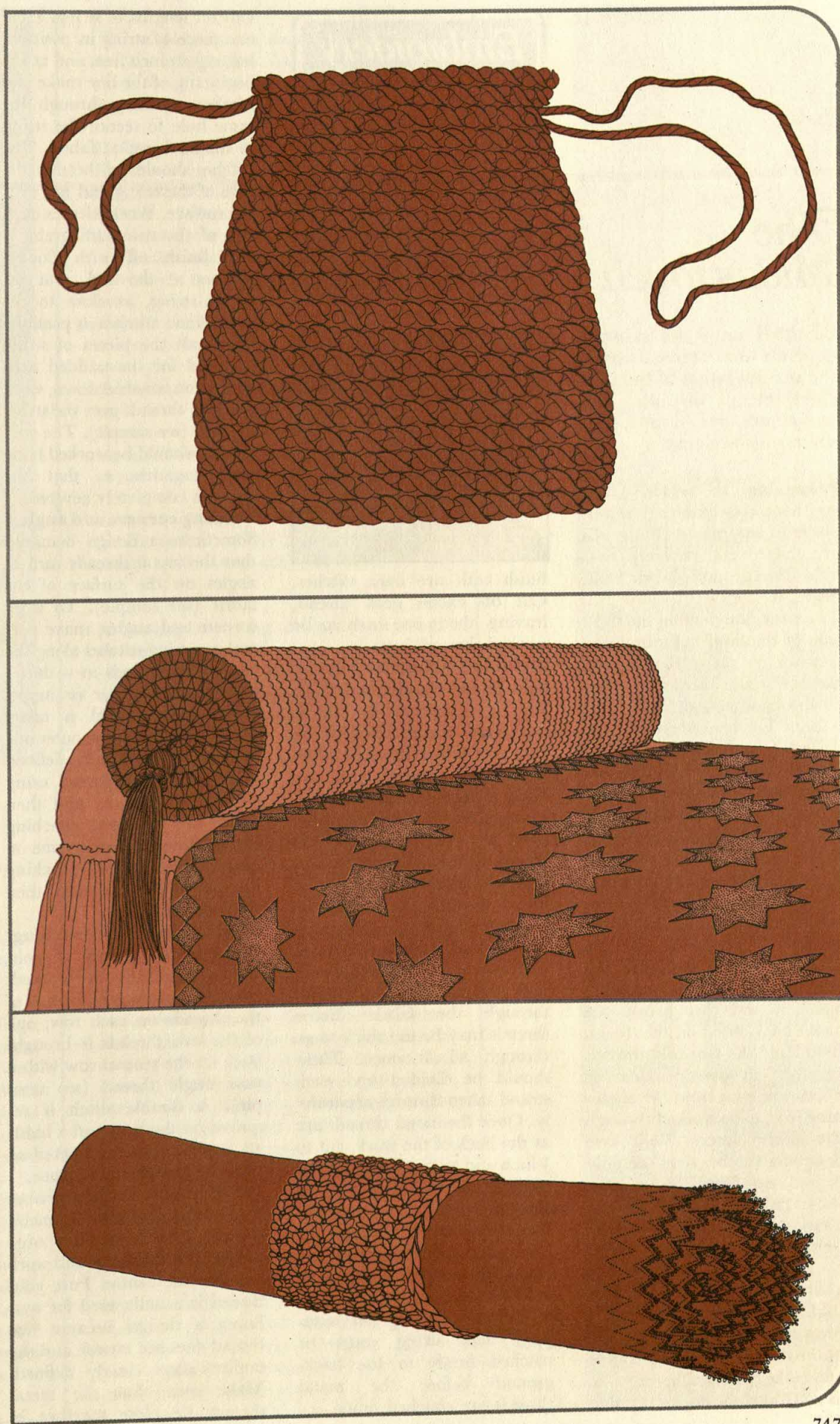
**Tubular rose stitch**

Work each round in half trebles on a foundation chain joined into a ring.

**Handbag:** join required number of ch into circle. Work patt for depth needed. Seam bottom edge, gather top edge on to frame.

**Bolster:** make ch as for handbag. Work in patt for length of bolster. Make 2 catherine wheel motifs. Pad bolster, stitch 1 motif to each end.

**Napkin ring:** make ch as for bag. Work in patt for required depth.





# The Midas touch

Beautiful metal thread work depends to a large extent on the manipulation of the precious metal threads. The techniques are simple, but the results are exotic.

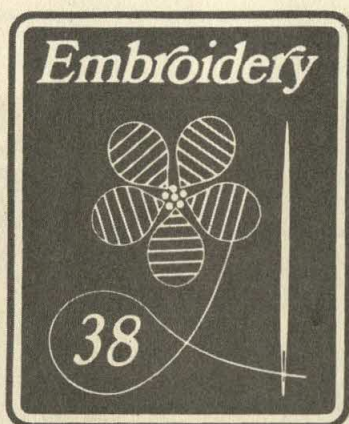
**Preparing to work.** Once you have collected the various pieces of equipment (Embroidery chapter 37) choose a suitable background fabric and back it for extra strength. Trace the design on to the right side of the fabric (Embroidery chapter 5) using the tacking method and a thread matched to the background fabric.

Mount the backed fabric into a slate frame (see Embroidery chapter 16) or gold work frame.

## Couching with metal threads.

Work with two lengths of fine gold thread for both single lines and solid areas. Drag a length of Maltese silk once through a block of beeswax to strengthen it against the friction of the metal threads. Using a No.1 crewel needle, first make a knot at the end of the silk and then work one small back stitch on the design line. Hold the two gold threads together in position, leaving about one inch from the beginning free, to be worked through the fabric later. Work two couching stitches over the gold thread, stitching through the same hole in the fabric, and continue along the length of the metal thread, working single couching stitches about  $\frac{1}{4}$  inch apart. Pull the gold threads slightly taut as you work.

Stop about  $\frac{1}{4}$  inch from the end of the design line being worked and make two couching stitches, as you did at the beginning, and



finish with two back stitches. Cut off excess gold thread, leaving about one inch to be worked through later.

**Finishing off ends.** Ends of gold thread should be left on the right side of the fabric until work is completed. If the ends are taken through while work is in progress, they are likely to tangle or unravel.

Using a No.18 chenille needle, insert the point into the fabric where the metal thread is to go through. Thread the inch of metal through the eye of the needle (diagram 2). Supporting the work with the left hand underneath, quickly and firmly pull the needle and thread through the fabric. Some threads may be too thick to go through all at once. These should be divided and each strand taken through separately. Once the metal threads are at the back of the work, cut to  $\frac{1}{2}$  inch and oversew them to the backing fabric with two or three stitches.

**Couching over string.** An interesting effect is achieved by couching several lengths of gold thread close together over a 'ladder' of string (see sample). The string must be stitched firmly to the background before the metal threads are couched down.

Cut off lengths of string. Hold one piece of string in position, leaving an inch free, and at the beginning of the line make two stitches, working through the same hole to secure the string to the background fabric. The stitches should go through the core of the string and not over the surface. Work stitches each side of the string (diagram 3) and finish off with double stitches at the end. Cut off excess string, as close to the double end stitches as possible. When all the pieces of string required for the padded area have been couched down, work the gold threads over the string 'ladder' (see sample). The gold threads should be worked lying close together so that the string is completely covered.

## Turning corners and angles.

Sometimes a design demands that the metal threads turn at angles on the surface of the fabric (see sample). To work corners and angles, make normal couching stitches along the two metal threads to within  $\frac{1}{4}$  inch of the corner or angle. Each single thread is taken round separately, the outer one first. Make a sharply defined angle in the metal thread, using a pair of tweezers, and then make two diagonal couching stitches into the corner, one on each thread, first stitching the outside thread and then the inner one.

## Solid areas of couching.

When a large area of gold thread couching is worked, instead of cutting both ends of the threads on each row, one of the two threads is brought back on the second row with a new single thread (see sample). A double stitch is required on the turn and a hidden double stitch is worked to hold the new thread in place.

For circular or irregular shapes made up entirely of metal threads, start at the outer edge to establish the shape and work towards the centre. Pure gold thread is usually used for outlining a design because this thread does not tarnish and the outline stays clearly defined. Make sure that the metal threads lie close together in

solid areas. If the needle is angled towards the metal thread when the couching stitches are being made, this will help to achieve the effect (diagram 1).

**Using purl.** The sample shows several different ways of using pieces of purl. They can be built up into geometric patterns, formed into loops on the surface and used for powdering or seeding on the background. Purl gold cut into short pieces, up to  $\frac{3}{8}$  inch long, can be stitched like beads on to the background.

Purl can be used over padded areas to give a raised, purl area or stitched around the edges of applied gold kid. It can also be couched in rows over string, either at right angles or diagonally across it. Purl can either be used in short pieces or couched in lengths.

To make purl loops, bring the needle through to the right side and thread on a small length of purl. Put the needle back into the work a shorter distance than the length of the piece of purl, and pull the thread tight until the loops stand up.

Bring thread through to the right side and repeat.

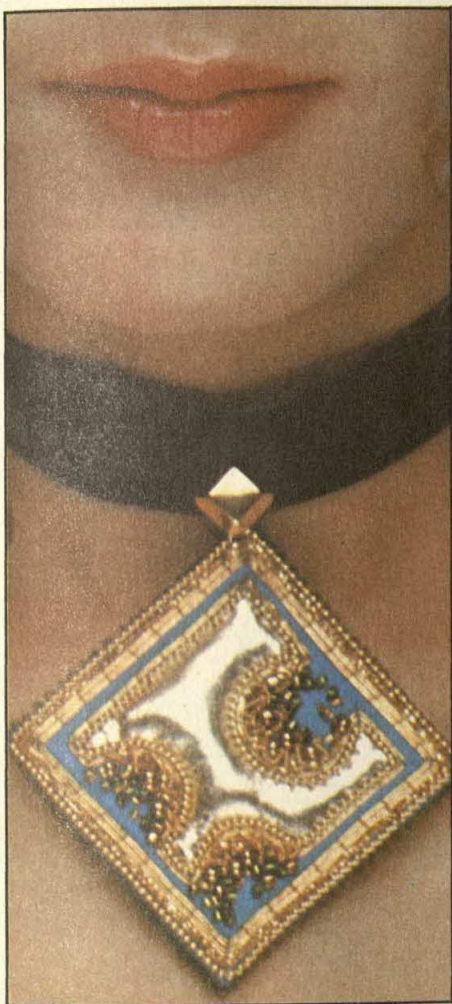
Always cut purl over a cutting board (see chapter 37).

## Padded areas

Any material which does not fray can be used in metal thread work—kid, suede, leather, PVC or felt.

To pad fabrics, draw the shape to be padded on to felt and then cut out the shape fractionally smaller all round. For more raised padding, consecutively smaller layers of felt are cut out. The smallest piece of padding is stitched to the background fabric first and then each larger layer in turn, the stitches going right through to the background fabric (see diagram). The surface fabric of the shape is then pinned over the padding and secured with three or four stitches around the edge, or in the corners. Complete the stitching all round, using stab stitch and working the stitches at right angles to the cut edge.





## To make a pendant

### Materials

- ☐ Piece of silk measuring 7in by 7in
- ☐ Piece of firm card  $2\frac{1}{2}$ in by  $2\frac{1}{2}$ in
- ☐ Small scrap of gold kid
- ☐ Metal threads of various types
- ☐ Metal link: gold and green beads
- ☐  $\frac{1}{2}$ yd velvet ribbon
- ☐ Hooks and eyes

Trace, enlarge and transfer the design from this page on to the background fabric using the tacking method described in Embroidery chapter 5. Work the design using the metal threads as shown, stitching beads and purl loops into position. Mount the piece of work over the card and secure firmly by lacing as if mounting a panel (Embroidery chapter 19). Cover the back of the pendant with a piece of the fabric or a small piece of fine jap silk to match the background colour and stitch neatly in place. Sew the metal link securely to one of the corners of the pendant and then on to the ribbon. Hem raw edges of ribbon and sew on two sets of hooks and eyes.

*This sample illustrates the methods of working and some of the effects that can be achieved in metal thread embroidery. Read from the top.*

### 1. Top row, left to right:

*Simple couching effects. The method of couching down metal threads, the needle angled to ensure that the stitches lie closely together; double stitches worked at the beginning and end of a row and bricked couching; couching stitches evenly distributed; two ways of couching down flat braids using large couching stitches or small diagonal back stitches; flat plaited braid couched down with tiny back stitches down the centre of the braid; a method for couching down twisted metal thread, the stitches made at an angle to the twist and into the middle of the thread; a method of couching purl purl, small angled stitches being made between the twists of purl.*

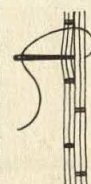
### 2. The method used for pulling metal threads through to the wrong side of the work.

*3. Couching over string. Stitched down string, the ends cut close to the double stitches; three effects of couching over string, left to right, passing gold thread with two double couched stitches between; flat lurex braid with one double couching stitch between the pieces of string and uneven bricking; using several different types of gold thread.*

### 4. Couched threads turned at an angle on the background fabric.

*5. Four different effects when working couched threads over a large area, reading downwards. For a round or irregular shape, start on the outside of the shape and work inwards towards the centre; turning alternate threads back and introducing new threads, the couching worked in a bricking effect; simple even couching stitches alternate threads turned back and new threads introduced; small pieces of card stitched to the background fabric first and metal threads couched down over the card.*

*6. Progressive stages of making a raised padded area. The smallest piece of felt is stitched down first and each larger layer is stitched over the smaller layer in turn. Four stab stitches are made at equidistant intervals round the edge of each piece of felt to ensure even spread of fullness, then the rest of the stitches filled in. The piece of gold kid is stitched down over the felt padding, using the same method.*



1.



2.



3.

4.

5.



6.









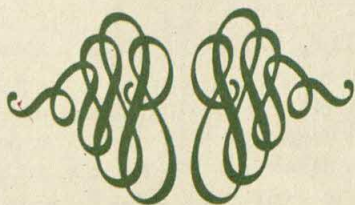
# Collector's Piece

## Chinese embroidery

Chinese art is symbolic of a civilisation which dates back more than 5000 years. Ancient legend tells how Fu-hi, the first emperor, obtained the Eight Signs (the origins of Chinese writing) from a yellow dragon. The emperor offered sacrifices to the sovereign heaven, divided the universe into nine parts, organised his empire and gave his ministers the title of Dragons. Consequently, the dragon became the symbol of the genius of this legendary ruler and was the emblem of China until the fall of the Empire in 1911.

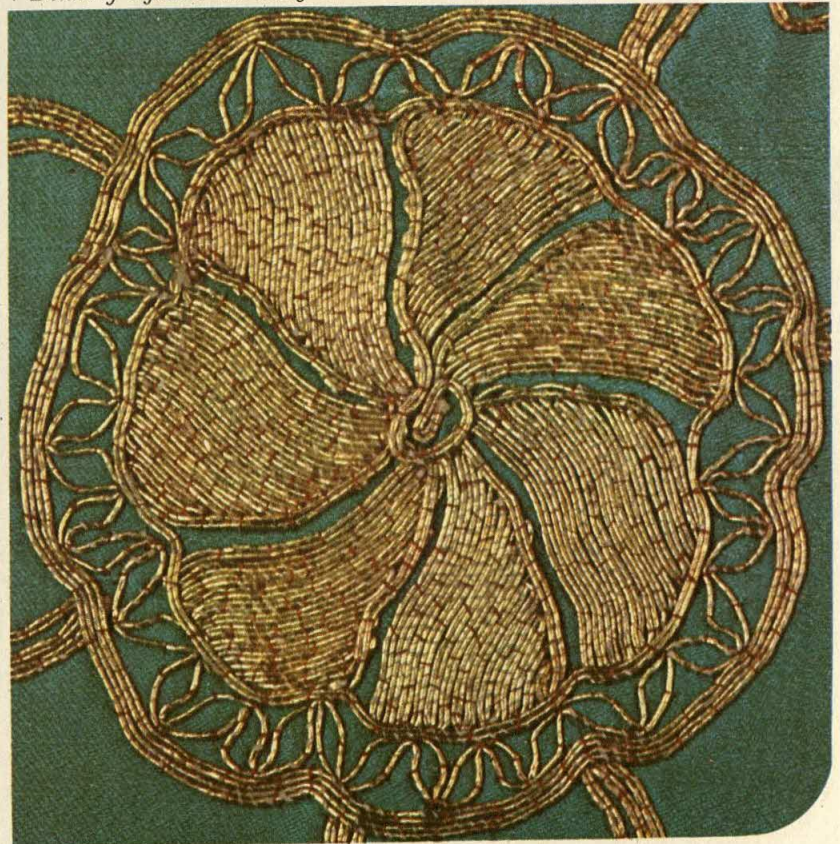
Since then the dragon has symbolised supernatural or spiritual power gained through study. Dragons, be they good or evil, vary in size and colour, but the emblem of Chinese culture is always a yellow dragon pursuing the great jewel or sacred disc (Heaven or perfection). The Chinese always worked on silk. Sometimes their designs were woven and then embroidered in gold. Among the fabulous and mythological animals which feature on Chinese embroideries is the Dog of Fo, sometimes called the Chinese lion. The Dog of Fo is regarded as the guardian of the temple in Chinese symbolism and is usually of suitably fearsome aspect. This detail from a wall hanging shows the Dog of Fo worked in couched jap gold and split satin stitch in brilliant contrast colours. Notice the diminishing circle on its forehead, the brick couching over string on the main parts of the lower body, the contrast between the solid body and the open tail giving a feeling of movement.

On either side of the forehead the threads turn backwards and forwards, and are not taken through to the wrong side of the work so that a large area can be worked without wastage. All threads are couched double.



▲ Detail of the dog's tail, in double gold threads couched in crimson

▼ Detail of a flower-like motif worked in bricked couching

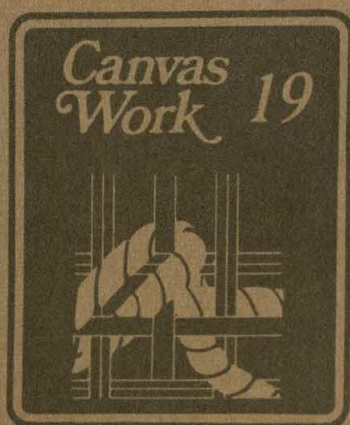
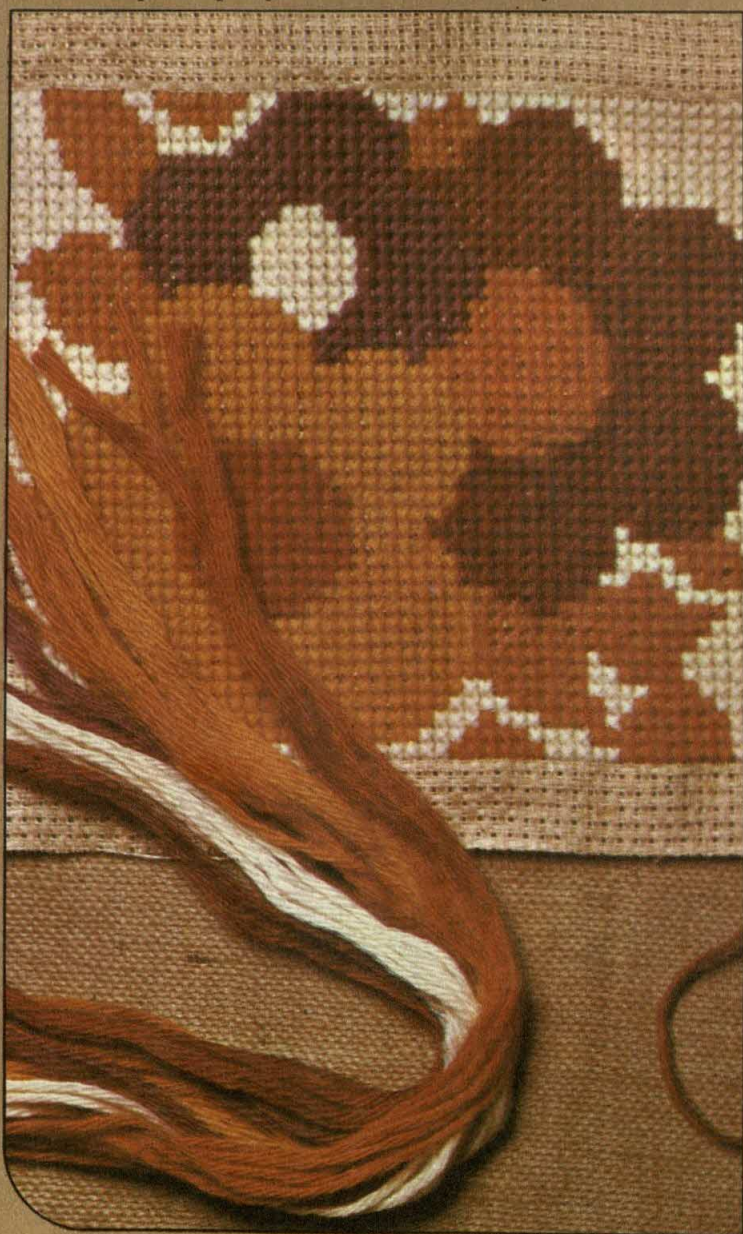




## Blooming wall panels

These delightful Art Deco flowers bring a modern look to canvas work and are something you could design yourself. By changing the colour scheme you can completely change the mood of the panel, using bright, clear colours for summer flowers, as in the summer flowers panel on the opposite page, or rusty yellows and oranges for the autumn ones below.

▼ *This wall panel depicts flowers in the mellow tones of autumn*



Apart from single and double weave canvas you can also use many canvas work stitches on softer cotton or jute cloths with Aida weaves. True Aida cloth is a cotton embroidery fabric woven in blocks of threads. It has a slightly starched finish which launders out once the embroidery is completed. This cloth is too fine for standard canvas work wools but the jute canvas with Aida weave, which comes in one size only, gives six cross stitches to the inch. This produces quick results and these bold wall panels can be worked in just a few hours. Alternatively, use Binca cloth which is similar.

### Summer flowers panel

#### Materials you will need

- ☐ ½ yd Aida weave jute canvas (finished size about 15in square)
- ☐ Tapestry needle size 18
- ☐ Hardboard or softboard 15in by 15in
- ☐ 1 skein white, 3 skeins orange, 3 skeins blue, 1 skein brown, 9 skeins pink, 2 skeins yellow, 6 skeins green, 12 skeins turquoise (background)

**NB** You can use either soft embroidery cotton or tapisserie wool. The amounts given above are for tapisserie wool which has 15 yards to the skein, whereas soft embroidery cotton skeins contain 10 yards. Allowing for an equivalent yardage, in some cases more skeins of soft embroidery cotton will be required. Use one strand throughout.

#### To work the picture

First find the centre of the canvas by working two lines of tacking, one from side to side and one from top to bottom as indicated by the arrows (see Canvas work chapter 9). Work the design by counting out from the centre of the chart, outlining the shapes in back stitch first then fill in the design with cross stitch. Each cross stitch is worked following the weave of the canvas, which is divided into squares.

#### To mount the finished work

When the design is completed, stretch the canvas as described in Canvas work chapter 5. Trim the board to the exact finished size of the panel. Lay the board centrally over the back of the work and lace the canvas with fine string, picking up the fabric well in from the edge. Take the lacing across the back from side to side and then repeat the process from top to bottom. Pull the lacing firmly so that the work is evenly stretched without puckering. Secure the ends of the string by knotting them several times.

If you want to hang the panel unframed, make the work neat by sewing unbleached calico or holland over the back to conceal the lacing.

### Autumn flowers panel

#### Designing your own picture

To design a flower picture such as the one shown here, working on stiff paper, simply draw round drinking glasses to form the flower shapes. Cut out several flowers in varying sizes and then arrange them, overlapping, until you achieve a pleasing effect. Trace the outline of the design on to the canvas and work in cross stitch as for the summer flowers.

#### Larger scale canvas work

To work to an even larger scale use rug wools or two strands of double knitting wool on continental jute, which is made for rugs and has a similar weave to Aida cloth, which will give 4 cross stitches to the inch. Worked on this larger scale canvas, the summer flowers panel will measure about 22 inches square.







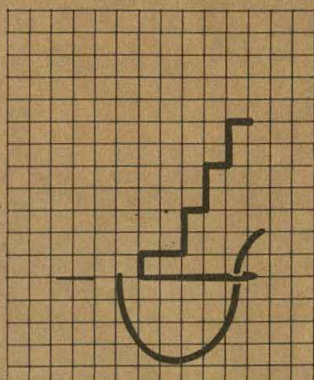
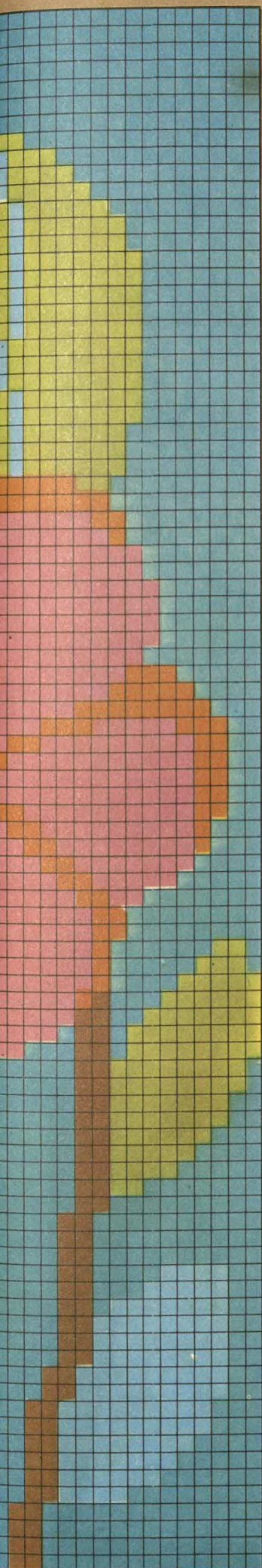
CENTRE



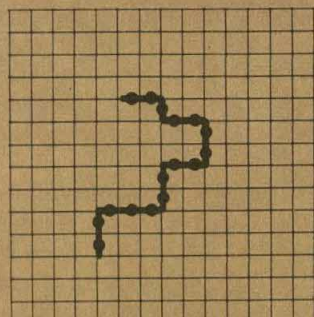
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CENTRE





▲ Back stitch worked in self colour to outline shapes.

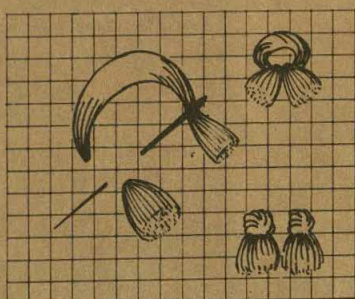


▲ Back stitch worked in contrast colour indicated on the chart



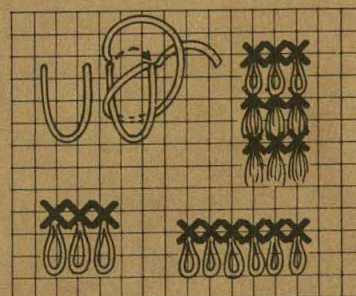
## Stitch Library

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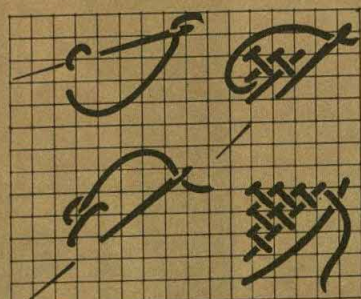
### Single or tufted stitch

The stitches are worked between each other in alternate rows and imitate carpet knotting



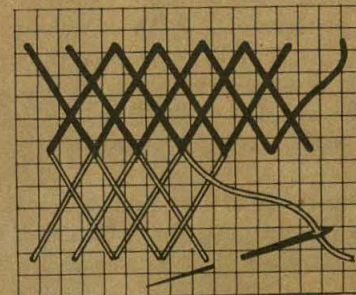
### Velvet or astrakhan stitch

All the stitches should be worked before any of the loops are cut



### Web stitch

Web stitch gives a woven effect and is useful as a filling for small areas



### Plaited Algerian stitch

This is worked in the same way as closed herringbone stitch





## Converting the child's basic dress

This chapter shows you how to use the child's basic dress pattern in Dressmaking chapter 25 to create two new styles—A: the dress with a straight waist-seam and straight sleeves, either long or short, and B: the dress with a shaped waist-seam and full,  $\frac{3}{4}$  length sleeves. For both styles the bodice is fitted and the skirt fully gathered.

The size range is the same as for the basic dress, that is, to fit a 24, 26, and 28 inch chest.

A special feature of these dresses is the high waist. A waisted dress for a growing girl has a very short life span because the waist-seam is never in the right place for long, and even if there is enough fabric to let it down, it is a difficult task. But if the waist-seam is designed to be cut high it will not look out of place even after two or three season's wear, and it's a simple matter to make any adjustment to the length at the hem line.

### Choosing the right conversion

To decide which conversion to make the child's figure shape must be taken into consideration.

**A. Dress with straight waist-seam.** The seam goes almost straight across the body and is only suitable for really slim children. This style is not suitable for larger children because the shape of the seam would need to be severely adapted, and would never hide the problem of a high tummy.

**B. Dress with shaped waist-seam.** This shape is kinder to sturdily built children, it is not so rigid and allows for more freedom of movement.

## Making the bodice patterns

**The basic pattern.** For both conversions make the basic dress pattern from the graph in Dressmaking chapter 25, and incorporate any necessary pattern alterations.

**Marking the natural waist line.** For both conversions, first find the natural waist line before marking and cutting the high waist line.

Pin a tape firmly round the child's natural waist line and take the following measurements on both Back and Front pattern pieces:

i) centre neck to tape ii) inner shoulder to tape iii) outer shoulder to tape.

Mark each measurement on the pattern pieces as you take it (figures 1 and 2) and draw a line across the patterns connecting the points. This gives you the natural waist line.

### A. Dress with straight waist-seam

To find the high waist-seam on both Back and Front pattern pieces draw a line parallel to the natural waist line,  $1\frac{1}{2}$  inches above it (figure 3). Cut the pattern along this line.

Mark the position for a waist dart on the Front pattern piece 3 inches from the Centre Front line and 2 inches long (figure 4). Draw in the dart  $\frac{3}{4}$  inch deep (figure 5).

Make a dart similarly on the Back bodice pattern but make it 3 inches long and 1 inch deep.

Now check the high waist line for size. Measure the waist less the darts on the Front and Back bodice pattern pieces and note. Measure the child  $1\frac{1}{2}$  inches above the waist line tape and add 2 inches to this measurement for ease. The child's measurement plus ease should equal twice the pattern measurement.

If the bodice width needs adjusting then adjust the side-seams.

Pass the ease in the upper Front side-seam (or the dart in the largest pattern) into the waist-seam (figure 5) so that the length of the side-seams on Back and Front are equal. Ignore the side-seam balance marks on the new pattern.

### B. Dress with shaped waist-seam

On both Back and Front pieces draw a line parallel to the natural waist line and 1 inch up from it.

On the Front pattern piece make a pencil mark on the Centre Front line 2 inches above the natural waist line. Starting 3 inches in from the Centre Front on the new waist line make a curve to this point (figures 6 and 7).

Cut out Front bodice pattern along this line and cut the Back bodice along the high waist line.

Mark the position for a waist dart on the Front pattern piece 3 inches from the Centre Front line and  $2\frac{1}{2}$  inches long (figure 7). Draw in the dart  $\frac{3}{4}$  inch deep (figure 8).

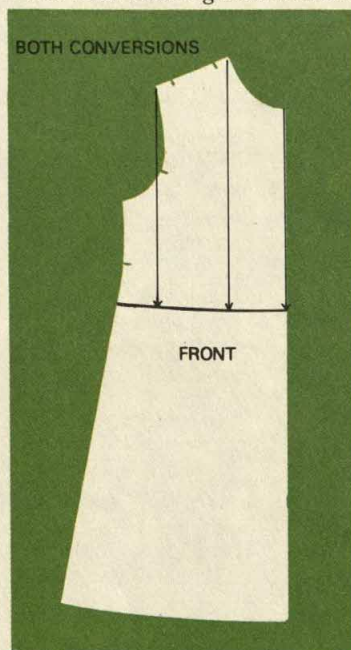
Make a dart similarly on the Back bodice pattern piece which is  $3\frac{1}{2}$  inches long and 1 inch deep.

To check that the high waist measurement is right, measure the waist less the darts 1 inch above the cutting line on the Front and Back bodice pattern pieces and note. Measure the child 2 inches above the waist line tape and add 2 inches to this measurement for ease. The child's measurement plus ease should equal twice the pattern measurement.

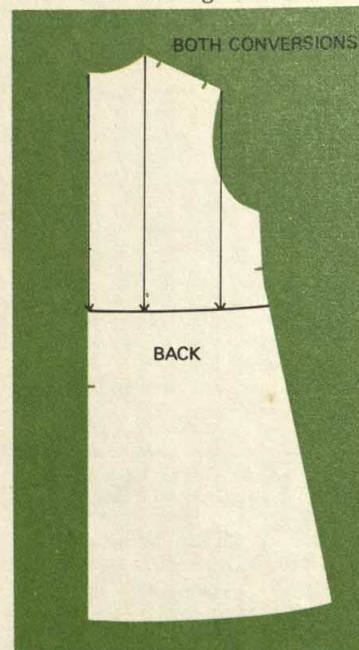
If the bodice width needs altering then adjust the side-seams.

Pass the ease in the upper Front side-seam (or the dart in the largest pattern) into the waist-seam (figure 8) so that the length of the side-seams on Back and Front are equal. Ignore the side-seam balance marks on the new pattern.

▼ 1. Front: marking natural waist



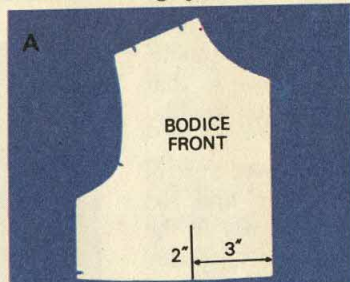
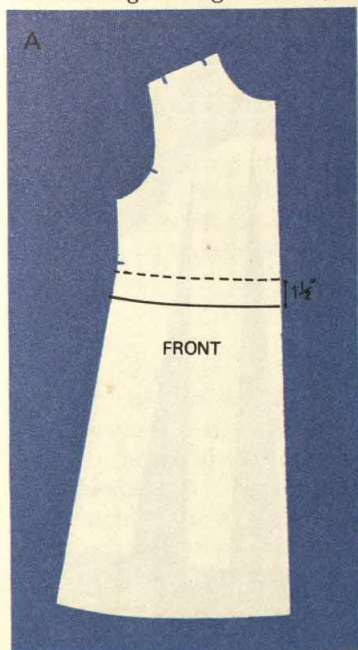
▼ 2. Back: marking natural waist



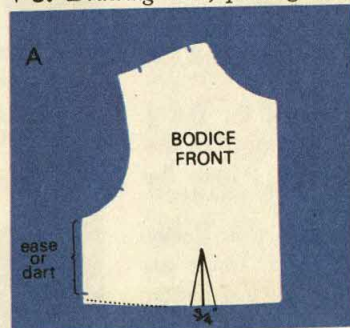




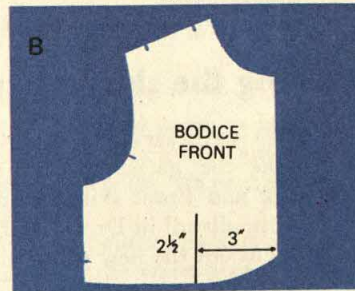
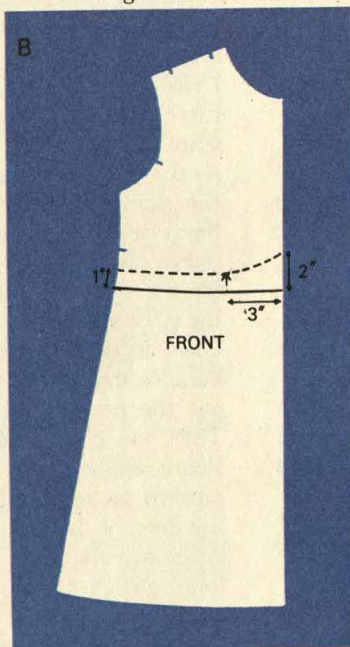
▲ The dress with straight waist-seam and short sleeves in a pretty print  
▼ 3. Finding the high waist line ▼ 4. Measuring for Front dart



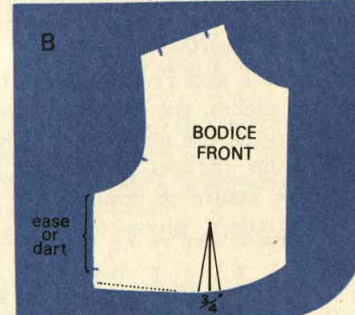
▼ 5. Drawing dart, passing ease



▲ The dress with shaped waist-seam and full,  $\frac{3}{4}$  sleeves in white cotton  
▼ 6. Curving the Front waist line ▼ 7. Measuring for Front dart



▼ 8. Drawing dart, passing ease







▲ Details of the back view of Dress A

## Making the skirt patterns

### A. Dress with straight waist-seam

To make the gathered skirt, square off the Back and Front skirt sections as you did for the dirndl in Dressmaking chapter 14 and cut out the new pattern.

### B. Dress with shaped waist-seam

The skirt for this version is cut fuller at the hem than version A.

Slash Back and Front skirt pattern pieces in two places, the first 3 inches from the centre lines, the second 2 inches from the side-seams (figures 9 and 10).

Use the centre sections of the Back and Front pattern pieces for the straight of grain.

Place all sections on a sheet of paper and spread each skirt pattern piece as shown,

allowing 2 inch spacings at the waist and  $3\frac{1}{2}$  to 4 inches at the hem.

Draw round the new outlines. Mark in the centre lines and straight of grain before removing the original patterns to avoid mistakes.

Cut out the new pattern.

## Making the sleeve patterns

For all sizes make the sleeve pattern from the graph for the girl's basic dress in Dressmaking chapter 25, incorporating any alterations necessary.

### The long, straight sleeve

This is the same as the sleeve pattern for the girl's basic dress.

### The short sleeve

Mark off the desired length of the sleeve on the sleeve-seams and cut across the pattern.

### The full $\frac{3}{4}$ length sleeve

The full  $\frac{3}{4}$  length sleeve is the most practical for children. It is long enough to be warm and full enough to be unrestricting during play. It is also a very pretty sleeve with its fullness gathered into elastic around the lower edge.

Using the basic sleeve pattern, measure the length of both sleeve-seams and pin the amount allowed for ease in the back of the sleeve into a dart (figure 11). Then make three equally spaced lengthwise slashes from the wrist edge to within  $\frac{1}{4}$  inch of the top as shown.

Lay the pattern on a sheet of paper and spread each section 2 inches apart at the wrist.

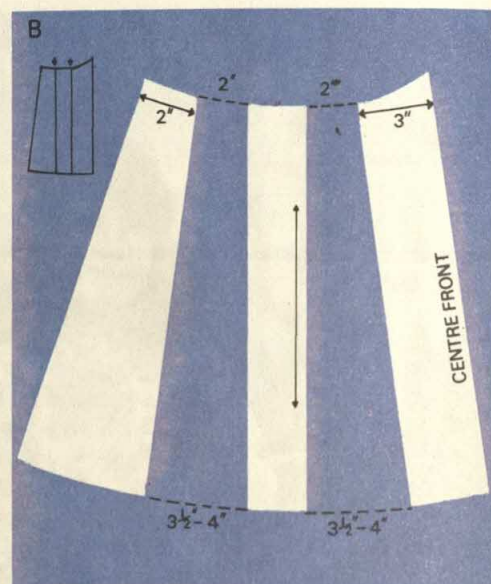
Add a little more width at the seams by extending them outwards for 1 inch at the lower end and tapering into the original side-seam between elbow and armhole. Draw each line in a gentle curve so that there is no kink where it joins the original seam again.

As the pattern is spread, the lower edge of the sleeve, between the centre and the sleeve-seam, will curve downwards on the sleeve back. This is correct and necessary for the sleeve to remain in place around the wrist when the arm is moved.

Draw in the new sleeve outline, copy the balance marks on the sleeve head and cut out the new pattern.

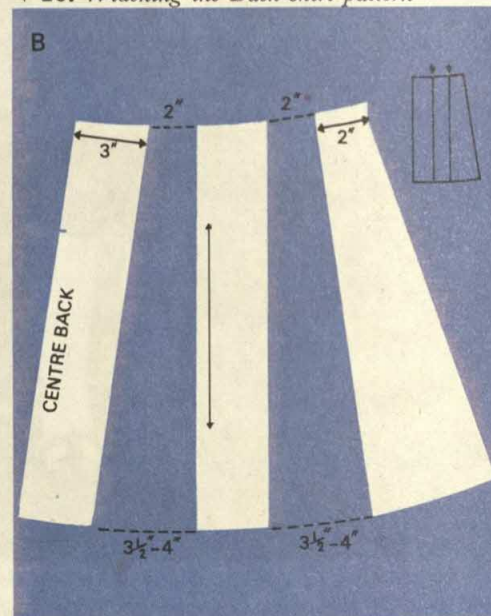
Take the child's measurement for the  $\frac{3}{4}$  sleeve length and reduce the length of the pattern as required, allowing  $\frac{3}{4}$  inch for the drop of the fullness.

Alternatively, you can leave this sleeve long, gather it into a cuff and make an opening as you did for the shirt sleeve in Dressmaking chapter 29.

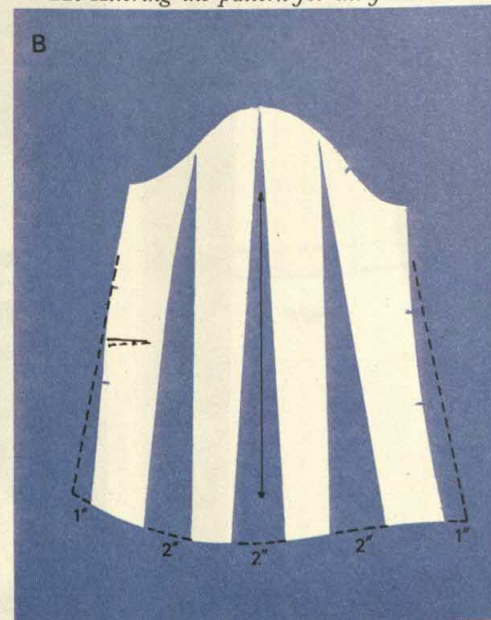


▲ 9. Widening the Front skirt pattern

▼ 10. Widening the Back skirt pattern



▼ 11. Altering the pattern for the full sleeve





## Fabrics, layouts, yardages and notions

### Fabrics

There are many types of fabric you can use to make up these little dresses, and they can be patterned or plain, soft or crisp.

The dresses can be made from remnants left over from other dressmaking because the individual sections of the pattern are quite small.

You could cut the skirt, sleeves and neck trimming from one fabric and use a contrasting fabric for the bodice, or perhaps a matching spot print in contrasting colours.

Checks can be used effectively by cutting the bodice on the cross. Stripes too can be cut for effect and look very attractive.

You could try mixing textures on skirt and bodice, such as a jersey knit bodice and woven skirt, to make a pretty winter dress.

### Layouts

Using the layouts in Dressmaking chapter 25 as a guide, lay the pattern pieces on paper to the width of the fabric you will be using.

**Bodice.** For both versions place the bodice Centre Front to the fabric fold and cut the Centre Back for an opening. Allow  $\frac{3}{4}$  inch for seams.

**Skirt.** Place the Centre Front for version A to the fabric fold. The Centre Front of version B and the Centre Backs for both versions are cut for seaming.

Allow  $\frac{3}{4}$  inch for seams and  $2\frac{1}{2}$  inches for hems.

**Sleeves.** Allow  $\frac{3}{4}$  inch for seams.

Allow  $1\frac{1}{2}$  inch hems on the short sleeve and the long, straight sleeve. But for the hem of the full,  $\frac{3}{4}$  length sleeve allow only  $\frac{3}{4}$  inch as it is finished off with a bias strip.

**Binding.** Mark out a  $1\frac{1}{8}$  inch wide bias strip for binding the neck edge as on the basic dress layout.

If you are making the  $\frac{3}{4}$  length sleeve, mark out two bias strips  $1\frac{1}{4}$  inches wide to the length of the lower edge of the sleeve, plus  $\frac{1}{2}$  inch seam allowance at each end.

### Notions

- ☐ Zip (12 inches for size 24 inch chest, 14 inches for size 26 inch chest, and 16 inches for size 28 inch chest)
- ☐ One hook, size No.1, for the neck fastening
- ☐ Matching thread
- ☐  $\frac{1}{4}$  inch wide elastic for the full,  $\frac{3}{4}$  length sleeve

### Yardages

Measure the overall length of the paper to

find the yardage required and mark round each pattern piece so that you can use it for a layout when the patterns are removed.

### Cutting out

Cut out the fabric using the paper layout as a guide.

Tailor's tack round the pattern edges, taking special care on the curved seams, and mark all other pattern details.

## A. Dress with straight waist-seam

### Preparing for fitting

Pin and tack the waist darts.

Pin and tack the bodice Front to the bodice Back.

Tack the skirt together at the side and Centre Back seams, not forgetting to leave an opening for the zip.

Run a row of tacking stitches round the top of the skirt. Then pin and tack the skirt to the bodice in the waist-seam, gathering the skirt to fit the bodice.

Pin and tack the sleeve-seams. Tack the sleeves into the armholes.

### Fitting

Check the sleeves for length.

Make sure that the fitted bodice sits well and is not strained by tight seam allowance on neck and armholes. If either is tight, carefully snip the seam allowance until it lies flat.

Although the bodice is fitted it should not be too close to the body. There must be room enough for energetic movements during play.

The gathered skirt on the flat bodice will give the impression of a close fit but is, in fact, quite roomy.

A special fitting point: children with high shoulder blades usually have a hollow back and the Centre Back-seam on the bodice may need to be taken in at the waist.

To do this, unpick the waist-seam a little to each side of the Centre Back. Pin off the amount along the Centre Back-seam by which the bodice must be taken in. Draw up the gathers on the skirt so that the seam allowance on the Centre Back-seam of the skirt remains the same. Repin, tack and check fitting. Unpick the waist-seam and take out the sleeves ready for stitching.

### Making up the bodice

Stitch the darts. Press them open or flat if the fabric is heavy, and towards the centres if the fabric is light.

Stitch the side and shoulder-seams, neaten raw edges and press.



▲ Details of the back view of dress B

### Making up the skirt

Stitch the Centre Back-seam as far as the zip opening and stitch the side-seams. Neaten the raw seam edges and press them open.

Make two rows of gathering stitches along the full length of the waist-seam.

### Joining the skirt to the bodice

Pin the skirt and bodice waist-seams together on the side-seams and centre markings.

Draw up the gathers on the skirt between the pins and distribute them evenly until the skirt fits the bodice waist-seam. Pin, tack, and stitch.

If you are using a jersey knit fabric, reinforce the seam with a length of  $\frac{1}{4}$  inch seam tape to stop the stitches from breaking. To do this pin and tack the tape over



the stitching line and make another row of machine stitches along the waist-seam, catching in the tape.

Press the waist-seam into the bodice and neaten the raw edges together.

### The sleeves

**The straight sleeve.** Make up the sleeves and set them in the bodice as for the girl's basic dress in Dressmaking chapter 25.

**The short sleeve.** Make up the sleeves and set in as for the straight sleeve.

### Inserting the zip

Pin under and tack the seam allowance along both Centre Back edges and press. If the seam has remained on the straight grain of the fabric, insert the zip using the straight seam method (Dressmaking chapter 8). If, however, the seam has been curved for a better fit, use the lap over method shown in Dressmaking chapter 7.

### Finishing

Finish the neck edge and the skirt hem as for the girl's basic dress.

## B. Dress with shaped waist-seam

### Tacking and fitting

Tack the bodice as for version A.

Tack the skirt centre and side-seams.

The gathers on the skirt do not extend into the high point on the Centre Front, but start level with the waist darts on the bodice. To find the right place measure across the skirt pattern from the Centre Front, 1 inch below the point. If you have followed the instructions for making the dart, this measurement will be  $2\frac{5}{8}$  inches. Mark the measurement to each side of the Centre Front of the skirt. Gather the top of the skirt to fit the waist-seam.

Tack the shaped bodice waist-seam flat over the skirt waist-seam but do not snip the seam allowance yet.

Tack the sleeve-seams, then tack in the sleeves gathering the lower edge so that they can be checked for length.

Fit as for version A, then unpick the waist-seam and remove the sleeves for stitching.

### Making up the bodice

Stitch the bodice as for version A.

### Making up the skirt

Stitch the Centre Front seam, neaten and press open.

Stitch the side-seams, and the Centre Back seam as far as the opening for the zip. Neaten and press open.

Gather the skirt. Make two rows of gathering stitches to each side of the Centre Front, as marked for fitting,

working towards the Centre Back.

### Joining the skirt to the bodice

Snip the seam allowance of the Centre Front on the bodice point as shown (figure 12). Then fold the seam allowance along the stitching line of the waist-seam into the bodice. Pin and tack into position.

As you work on the curved edge place the pins at right angles to the edge and make sure that the seam does not pucker.

Lay the folded edge of the bodice over the seam allowance on the skirt to meet the seam line as marked, and pin together at the side-seams and Centre markings. Draw up the gathers until the skirt fits the bodice.

Tack the bodice waist-seam firmly to the skirt waist-seam, and topstitch along the folded edge, making a perfect pivot at the point on the Centre Front (figure 13).

Press the seams and neaten the raw edges together.

### The full $\frac{3}{4}$ length sleeve

Stitch the sleeve-seams, neaten and press. If the seam allowances are a little tight, carefully snip them until they lie flat. Neaten the raw edges where the seam allowance has been snipped.

To finish the wrist edge on each sleeve make a casing for elastic to hold in the fullness.

To do this fold under the seam allowance at each end of the bias strip and tack. Lay the strip to the sleeve edge, right sides facing. Pin and tack to the hem line so that the folded ends meet at the sleeve-seam, taking no more than  $\frac{3}{8}$  inch seam allowance on the bias strip (figure 14). Stitch the strip to the sleeve and trim the sleeve hem allowance to  $\frac{3}{8}$  inch.

Turn the bias strip to the inside of the sleeve, edge tack and press.

Fold under the raw edge on the bias strip so that the casing is  $\frac{5}{8}$  inch wide. Pin, tack and stitch the folded edge to the sleeve, topstitching close to the edge.

Remove the tacking and press the casing. Cut a length of  $\frac{1}{4}$  inch wide elastic to fit comfortably around the child's arm and slot into the casing. Stitch the ends firmly together. Sew the opening in the casing together by hand.

If you are using a fine fabric it may be possible to use the hem allowance on the sleeve edge to make the casing.

To do this, pin and tack the hem allowance to the wrong side and turn the raw edge under so that the channel is wide enough to take the elastic.

Topstitch to the sleeve along the inner folded edge, leaving a  $\frac{1}{2}$  inch opening in the seam through which to thread the elastic.



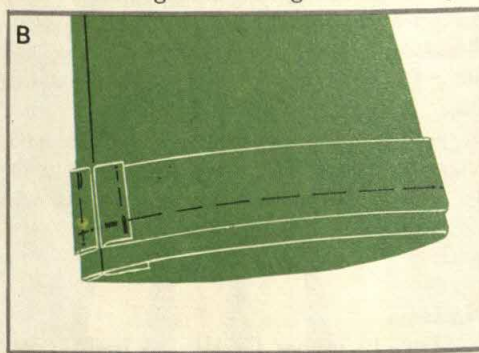
▲ 12. Snipping Centre Front bodice waist-seam

▼ 13. Topstitching the bodice waist-seam

B Suggested use for contrasting fabrics



▼ 14. Finishing the wrist edge with a casing



Insert the elastic as before and hand-sew the opening to close.

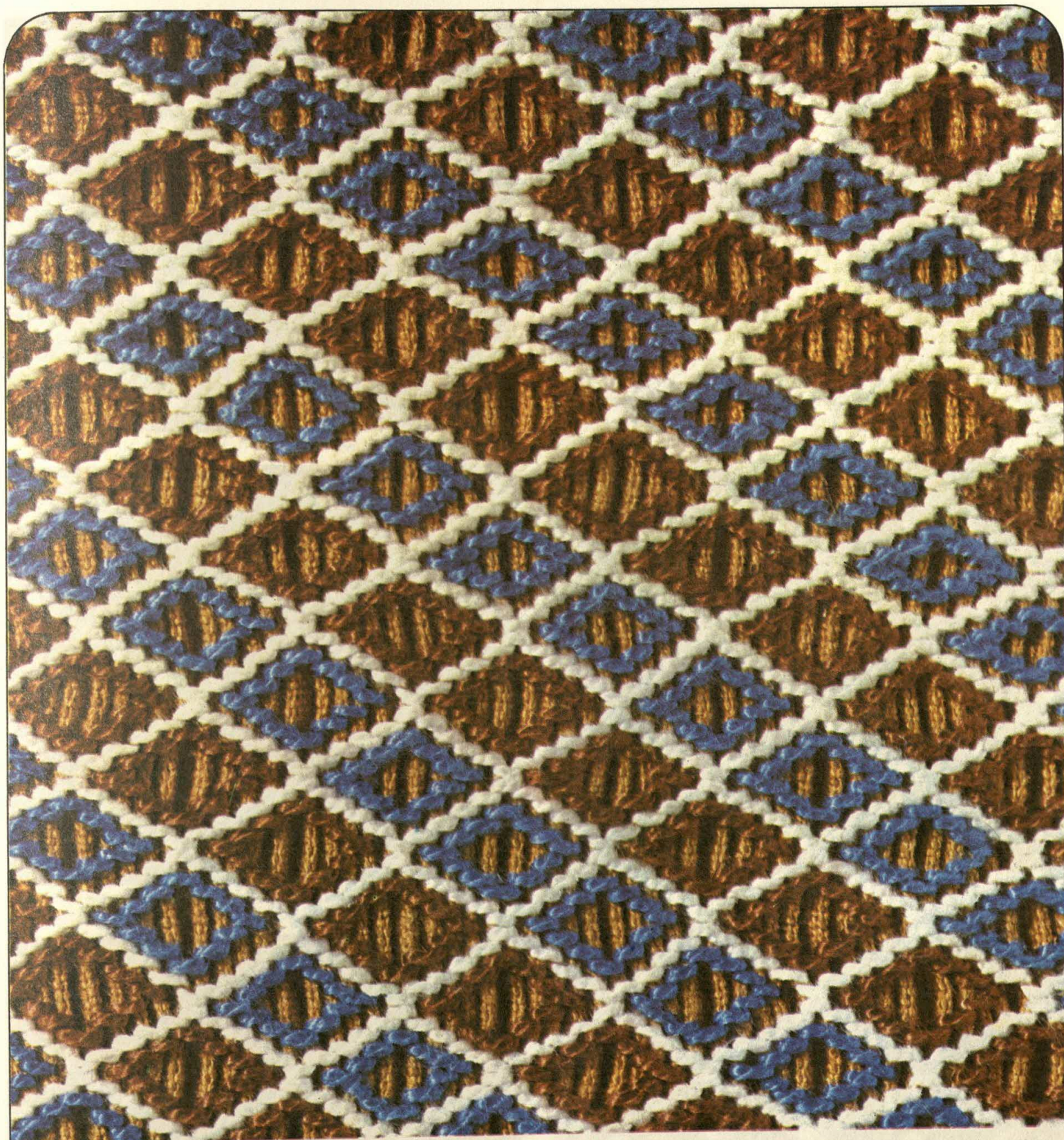
Set the sleeves in the bodice as for the girl's basic dress.

### Inserting the zip and finishing

Insert the zip as for version A.

Finish the neck edge and the skirt hem as for the girl's basic dress.





## Pattern Library

### *Three-colour trellis*

This all-over smocking design is worked in trellis stitch to form diamond shapes.

Within each white diamond, a second diamond shape is worked in a single colour—

blue and brown have been used here. For this kind of smocking design, at least three contrasting colours should be used, or alternatively, differing tones of the same colour will give a pleasant effect.

As trellis stitch gathers fabric very firmly it should be used only where little elasticity is required, such as on an inset panel.

The sample illustrated has been enlarged for clarity.



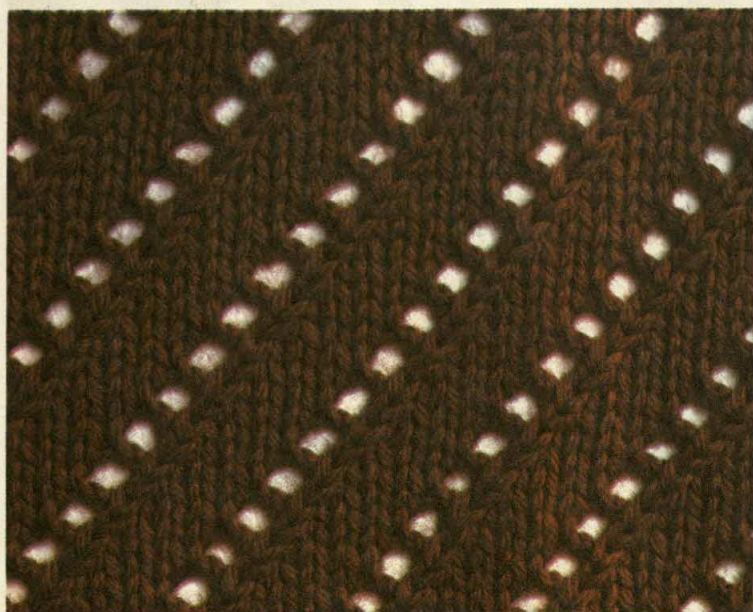


## Pattern-making with eyelets

Most traditional lace patterns are based on the technique for making eyelets described in this chapter. The method consists of using the yarn over or round the needle to form the eyelet hole, then decreasing a stitch elsewhere in the pattern to compensate. The eyelet holes are worked in regular and repeating groups and produce a variety of patterns.



▲ *Spearhead lace rib pattern*



▲ *Diagonal eyelet rib (used above the ribbing on the jumper illustrated)*

▼ *Wavy eyelet rib pattern*



▲ *Arrowhead and diamond lace pattern*

▼ *Lace triangles pattern (used for a central panel on jumper illustrated)*





### Diagonal eyelet rib

Cast on a number of stitches divisible by 5, plus 2. Example 27 stitches.

1st row. (RS) K1, \*K3, K2 tog, yfwd, rep from \* to last st, K1.  
2nd and every alt row. P.  
3rd row. K1, \*K2, K2 tog, yfwd, K1, rep from \* to last st, K1.  
5th row. K1, \*K1, K2 tog, yfwd, K2, rep from \* to last st, K1.  
7th row. K1, \*K2 tog, yfwd, K3, rep from \* to last st, K1.  
9th row. K2 tog, \*yfwd, K3, K2 tog, rep from \* ending last rep K2.  
10th row. P.

These 10 rows form pattern and are repeated throughout.

### Wavy eyelet rib

Cast on a number of stitches divisible by 4, plus 2. Example 26 stitches.

1st row. (RS) K1, \*K2, K2 tog, yfwd, rep from \* to last st, K1.  
2nd and every alt row. P.  
3rd row. K1, \*K1, K2 tog, yfwd, K1, rep from \* to last st, K1.  
5th row. K1, \*K2 tog, yfwd, K2, rep from \* to last st, K1.  
7th row. K1, \*K1, yfwd, K2 tog, K1, rep from \* to last st, K1.  
9th row. K1, \*K2, yfwd, K2 tog, rep from \* to last st, K1.  
11th row. \*K2 tog, K2, yfwd, rep from \* to last 2 sts, K2.  
12th row. P.

Rows 3–12 form pattern and are repeated throughout.

### Spearhead lace rib

Cast on a number of stitches divisible by 12, plus 2. Example 38 stitches.

1st row. (RS) K1, \*K3, yfwd, sl 1, K1, pssso, K2, K2 tog, yfwd, K1, yfwd, sl 1, K1, pssso, rep from \* to last st, K1.  
2nd and every alt row. P.  
3rd row. K1, \*K1, K2 tog, yfwd, K1, yfwd, sl 1, K1, pssso, K1, K2 tog, yfwd, K1, yfwd, sl 1, K1, pssso, rep from \* to last st, K1.  
5th row. K1, \*K2 tog, yfwd, K3, yfwd, sl 1, K1, pssso, K2 tog, yfwd, K1, yfwd, sl 1, K1, pssso, rep from \* to last st, K1.  
6th row. P.

These 6 rows form pattern and are repeated throughout.

### Arrowhead and diamond lace

Cast on a number of stitches divisible by 10, plus 2. Example 32 stitches.

1st row. (RS) K1, yfwd, \*K3, sl 1, K2 tog, pssso, K3, yfwd, K1, yfwd, rep from \* to last 11 sts, K3, sl 1, K2 tog, pssso, K3, yfwd, K2.  
2nd and every alt row. P.  
3rd row. K2, \*yfwd, K2, sl 1, K2 tog, pssso, K2, yfwd, K3, rep from \* to end.  
5th row. K2 tog, yfwd, \*K1, yfwd, K1, sl 1, K2 tog, pssso, K1, yfwd, K1, yfwd, sl 1, K2 tog, pssso, yfwd, rep from \* to last 10 sts, K1, yfwd, K1, sl 1, K2 tog, pssso, K1, yfwd, K1, yfwd, sl 1, K1, pssso, K1.  
6th row. P.

These 6 rows form pattern and are repeated throughout.

### Lace triangles

Cast on a number of stitches divisible by 11, plus 3. Example 36 stitches.

1st row. (RS) \*K3, (yfwd, sl 1, K1, pssso) 4 times, rep from \* to last 3 sts, K3.  
2nd and every alt row. P.  
3rd row. \*K4, (yfwd, sl 1, K1, pssso) 3 times, K1, rep from \* to last 3 sts, K3.  
5th row. \*K5, (yfwd, sl 1, K1, pssso) twice, K2, rep from \* to last 3 st, K3.  
7th row. \*K6, yfwd, sl 1, K1, pssso, K3, rep from \* to last 3 sts, K3.  
8th row. P. 9th row. K. 10th row. P.  
These 10 rows form pattern and are repeated throughout.



▲ Diagonal eyelet rib used for a band above the ribbing, and lace triangles pattern used for a central panel, on a classic sleeveless jumper

### Adapting a pattern

It is not difficult to adapt a simple classic stocking stitch design, such as the sleeveless jersey featured in Knitting Know-how chapter 35, to incorporate panels or bands of a patterned stitch which particularly appeals to you. Choose a stitch which is basically suitable. Don't select a pattern which has strong vertical lines, such as arrowhead and diamond or spearhead laces, for a horizontal band. Diagonal eyelet rib or wavy eyelet rib are much more suitable. Lace triangles would form an attractive border or panel, or are suitable to work as an all over pattern.

Remember that most patterns using eyelet stitches alter the tension slightly. This can usually be corrected by using one size smaller needles, provided the pattern is going to be used over a fairly large area, such as a border or as an all over fabric. Small inserted front panels are seldom large enough to affect the whole tension of the garment.

It is always easier to use a set of instructions which has the correct total number of stitches required for the repeating of the chosen pattern, but this is not always possible to find. Slight alterations can usually be made to overcome this point. For example, the two lace stitches both require an even number of stitches, whereas the total number of stitches required for the sleeveless jersey is odd. If two lace panels were to be worked, one from each shoulder, the centre panel could be worked over an odd number of stitches in stocking stitch. Because of the bust dart shaping, however, it is better to keep to one central panel, therefore one extra stitch should be decreased after the ribbing to give 92[98:104:110] stitches. Where an alteration of this type is made it is important to remember that it may affect other parts of the pattern. In this case, it is necessary to leave one stitch less on the centre front stitches at the neck edge. If these are cast off instead of being slipped onto a holder, it will be simpler to pick up the correct total number of stitches required for the neckband.

### Horizontal panel using diagonal eyelet rib

Work ribbing for Back and Front as given. Work 8 rows stocking stitch, or required depth before beginning of band. Knit 2 rows. Change to No.9 needles. Work in pattern as given for stitch, including edge stitches, and K or P 1[1:2:2] stitches extra at beginning of each row and 0[1:1:2] stitches at end of each row. Work 2½in in pattern, or required depth. Change to No.8 needles. Knit 2 rows. Complete as given for pattern.



*What a  
saucy skirt!*



If you like to work fine crochet, here is a charmingly simple dress with a lacy skirt to make for a girl.

#### Sizes

To fit a 22[24]in chest  
Length at centre back,  
16[17½]in.  
The figures in brackets [ ]  
refer to the 24in size.

#### Tension for this design

8½sts and 11 rows to 1in  
over dc worked on No.1·75  
(ISR) crochet hook

#### Materials shown here

Coats Mercer Cotton No.20  
8[9] balls  
One No.1·75 (ISR) crochet  
hook  
One small button

#### Back

Using No.1·75 (ISR) hook  
make 118[128]ch.

**1st row** Into 2nd ch from  
hook work 1dc, 1dc into each  
ch to end. Turn. 118[128]dc.

**2nd row** 2ch, 1dc into each  
dc to end. Turn.

Continue working in dc,  
dec one st at each end of 11th  
and every following 10th row  
until 100[108]sts rem. To dec,  
miss the 2nd and 2nd from  
last dc of previous row.  
Continue without shaping  
until work measures 8½[9½]in  
from beg.

#### Shape armholes

Dec one st at each end of next  
and following 3[5]RS rows.  
92[96]sts.

Continue without shaping  
until armholes measure  
2[2½]in from beg.

#### Divide for back opening

**Next row** Work 46[48]dc,  
turn.

Complete right back on  
these sts.

Continue without shaping  
until armhole measures  
4[4½]in from beg, ending at  
armhole edge.

#### Shape shoulder

**1st row** Ss over 5sts, 2ch, 1dc

into each of next 40[42]dc.  
Turn.

**2nd row** 2ch, 1dc into each  
of next 40[42]dc. Turn.

**3rd row** Ss over 9sts, 2ch,  
1dc into each of next 31[33]  
dc. Turn.

**4th row** 2ch, 1dc into each  
of next 31[33]dc. Turn.

**5th row** Ss over 9sts, 2ch,  
1dc into each of next 22[24]  
dc. Turn.

**6th row** 2ch, 1dc into each of  
next 22[24]dc. Turn.

**7th row** Ss over 4[5]sts,  
2ch, 1dc into each of next  
18[19]dc. Turn.

**8th row** 2ch, 1dc into each  
of next 18[19]dc.

Break yarn and finish off.

With RS of work facing,  
rejoin yarn to rem sts and  
complete left back to match  
right back, reversing shaping.

#### Front

Using No.1·75 (ISR) hook  
make 138[148]ch.

Work as given for Back, dec  
one st at each end of 11th  
and every following 10th row  
until 120[128]sts rem.

Continue without shaping  
until work measures same as  
Back to underarm.

#### Shape armholes

**1st row** Ss over 10[12]sts,  
2ch, 1dc into each of next  
99[103]dc. Turn.

Work 1 row.

Dec one st at each end of  
next and following 6 RS rows.  
86[90]sts.

Continue without shaping  
until armholes measure  
2½[3]in from beg.

#### Shape neck

**1st row** 2ch, 1dc into each of  
next 26[27]dc, turn.

Complete left shoulder on  
these sts.

Work 1 row.

**Next row** 2ch, 2dc into next  
dc, 1dc into each of next  
24[25]dc, miss 1dc, 1dc in  
turning ch. Turn.

Work 1 row.

Rep last 2 rows twice more.

Continue without shaping  
until armhole measures same  
as Back to shoulder, ending  
at armhole edge.



### Shape shoulder

**1st row** Ss over 9[10]sts, 2ch, 1dc into each of next 17dc. Turn.

**2nd row** 2ch, 1dc into each of next 17dc. Turn.

**3rd row** Ss over 9sts, 2ch, 1dc into each of next 8dc. Turn.

**4th row** 2ch, 1dc into each of next 8dc.

Break yarn and finish off. With RS of work facing, rejoin yarn to 27th[28th]dc from end and work right shoulder to match left shoulder, reversing shaping.

### Frill

Join shoulder and side seams. Using No.1-75 (ISR) hook and with RS facing, join yarn to side seam at lower edge with a ss.

**1st round** 3ch, 1tr into each of next 3ch, 2ch, \*1tr into each of next 4ch, 2ch, rep from \* around lower edge. Join with ss to 3rd of first 3ch.

**2nd round** 5ch, 1tr into last tr of 4tr group of previous round, 2tr into 2ch sp, \*1tr into first tr of next 4tr group, 2ch, 1tr into last tr of same group, 2tr into 2ch sp, rep from \* to end of round. Join with a ss to 3rd of first 5ch.

Rep 1st and 2nd rounds 5 times more.

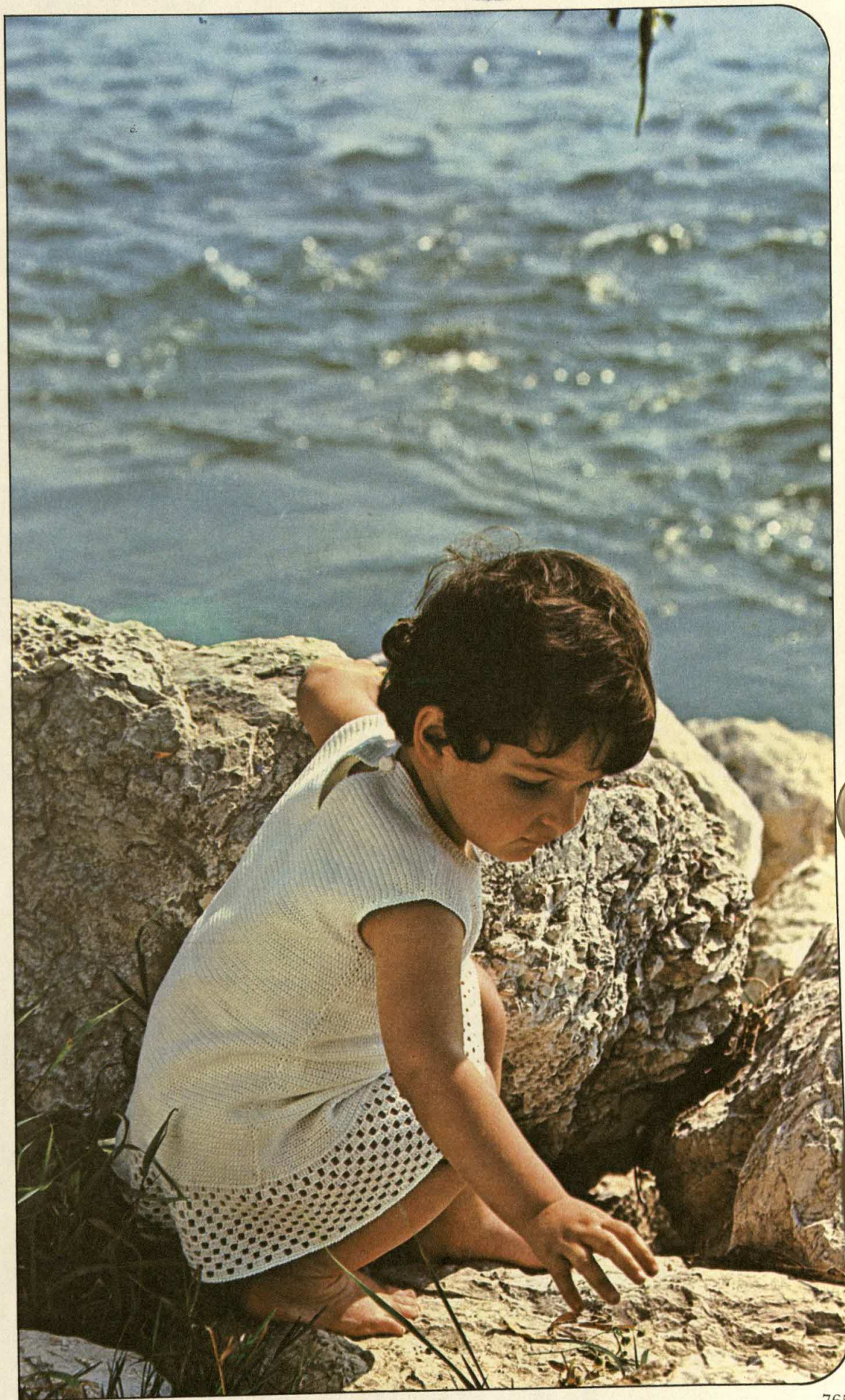
Complete frill by working 1 round dc and 1 round crab st, which is dc working from left to right instead of from right to left. Finish off.

### To make up

Press under a damp cloth with a warm iron.

**Neckband** Using No.1-75 (ISR) hook and with RS facing, work 2 rounds dc around back opening and neck edge. Work 1 round crab st, as given for Frill, making a small button loop at top of RS of back opening. Finish off.

**Armbands** Work as given for neckband, omitting button loop. Sew on button to correspond with button loop.







## Throw on a gipsy shawl

These striking shawls are a simple way to practise shaping in crochet. This chapter also introduces the making of that most effective trimming, the large tassel.

### Size

Approximately 36in from neck edge to bottom of centre point

### Tension for this design

3 tr and 1 row to 1 in worked on No.6·00 (ISR) crochet hook, using 2 strands of yarn

### Materials shown here

Lister Lavenda Double Knitting  
One colour version, 18oz main shade, A  
3 colour version, 8oz main shade, A  
9oz contrast colour, B  
3oz contrast colour, C  
One No.6·00 (ISR) crochet hook

### Shawl

Using No.6·00 (ISR) hook and 2 strands of A, make 284ch.

**Base row** Work 1tr in 3rd ch from hook, 1tr in next ch, \*1ch, miss 1ch, 1tr in each of next 3ch\*, rep from \* to \* 32 times more, 1ch, miss 1ch, (1tr in each of next 3ch leaving last loop of each tr on hook, yrh and draw through 4 loops on hook, miss 1ch) twice, 1tr in each of next 3ch leaving last loop of each tr on hook, yrh and draw through 4 loops on hook, rep from \* to \* 34

times. Turn.

**1st row** 6ch, \*1tr in next ch sp, 3ch\*, rep from \* to \* 33 times, miss next 3 tr groups, rep from \* to \* 34 times, 1tr in turning ch. Turn.

**2nd row** 3ch, miss first ch sp, 3tr in next ch sp, \*1ch, 3tr in next ch sp\*, rep from \* to \* 30 times, 1ch, (3tr into next ch sp leaving last loop of each tr on hook, yrh and draw through 4 loops on hook) 3 times—called corner group—rep from \* to \* 32 times, 1tr into 3rd of first 6ch. Turn.

**3rd row** 6ch, \*1tr in next ch sp, 3ch\*, rep from \* to \* 31 times, miss corner group, rep from \* to \* 32 times, 1tr in turning ch. Turn.

**4th row** 3ch, miss first ch sp, 3tr in next ch sp, \*1ch, 3tr in next ch sp\*, rep from \* to \* 28 times, 1ch, work corner group in next 3 ch sps, rep from \* to \* 30 times, 1tr into 3rd of first 6ch. Turn.

**5th row** 6ch, \*1tr in next ch sp, 3ch\*, rep from \* to \* 29 times, miss corner group, rep from \* to \* 30 times, 1tr in turning ch. Turn.

Continue with A or break off 1 ball of A and join in 1 ball of B.

**6th row** 3ch, miss first ch sp, 3tr in next ch sp, \*1ch, 3tr in next ch sp\*, rep from \* to \* 26 times, 1ch, work corner group in next 3 ch sps, rep from \* to \* 28 times, 1tr into 3rd of first 6ch. Turn.

Continue in this way dec 1 tr group at each end and on centre group on every alt row until 33 patt rows have been worked and

changing colours for 3 colour version, as follows:

At the end of 11th row break off 2nd ball of A and join in 2nd ball of B.

At the end of 18th row break off 1st ball of B and join in 1st ball of C.

At the end of 26th row break off 2nd ball of B and join in 2nd ball of C.

Complete using C only.

**34th row** 3ch, miss first ch sp, work corner group in next 3 ch sps, 1tr into 3rd of first 6ch. Turn.

**35th row** 3ch. Join with a ss to top of end of corner group. Fasten off. Darn in all ends.

### Edging

Using No.6·00 (ISR) hook, 2 strands of A for 1 colour version and 2 strands of B for 3 colour version, with RS of work facing, join yarn with a ss to end of commencing ch.

**Next round** \*1ch, into next ch sp work 1dc, 2tr, 1dc,

rep from \* along all edges, missing 1 ch sp and working into next ch sp along neck edge. Join with a ss into same place as first ss. Fasten off. Darn in ends.

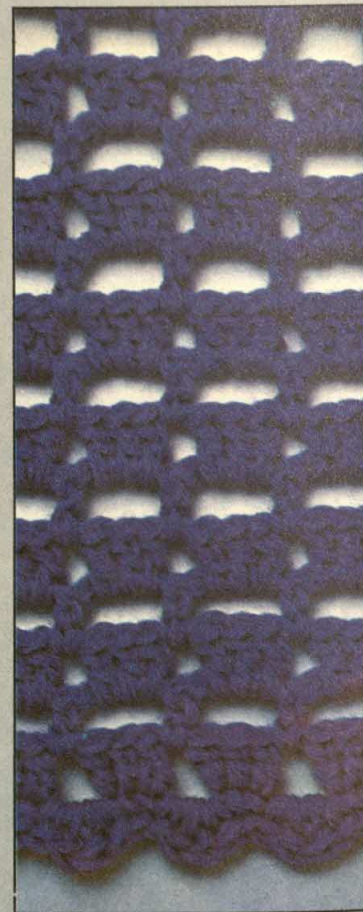
### Tassels

Make 3 tassels in A for 1 colour version and 1 each in A, B and C for 3 colours version. Cut 40 lengths of yarn each 24in long for 1 tassel. Fold in half and tie round securely leaving 2 ends of yarn approximately 12in long. Bind off top of tassel securely. Insert hook through top fold loop of tassel and draw through 2 ends of yarn, work 6ch. Fasten off. With RS of work facing sl 6ch through centre of corner group at point and fasten off securely. Work 2 more tassels in same way.

### To make up

Press lightly on WS under a damp cloth using a warm iron.

Have a fling with several tones of one colour or work in a single shade ►  
Close-up of a tassel ▼ Shawl fabric stitch detail ▼

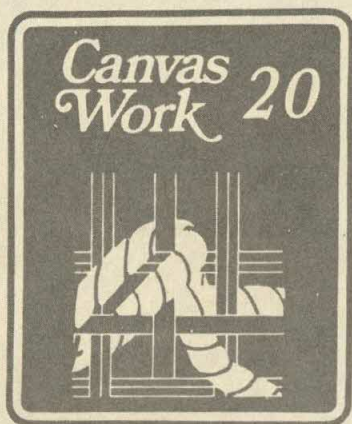








# Make yours a tote bag



Canvas work is ideal for making all kinds of bags, from elegant evening purses worked in fine silk to casual hold-alls in colourful wool. By following the chart overleaf you can make this richly decorated tote bag, which is worked in tapisserie wool with touches of plastic raffia.

## Tote bag

### Materials you will need to work both sides of the bag

- ☐ ½ yd single weave canvas 36in wide, 18 threads to 1 inch
- ☐ ½ yd lining material, 36in wide
- ☐ Two skeins each of Anchor Tapisserie Wool in dark blue No. 0148, blue No. 0168, green No. 0239, pink No. 085, turquoise No. 0203, lime green No. 0290; four skeins pale blue No. 0167; twenty skeins purple No. 0107
- ☐ Two skeins purple plastic raffia
- ☐ Tapestry needle No.18

### To use the pattern

Draw the outline of the bag from the chart on to strong paper and cut out. Tack the pattern on to the canvas, leaving plenty of space round the shape for  $\frac{5}{8}$  inch seam allowance and stretching. Also make sure that the grain line on the pattern follows the grain of the canvas.

Draw round the outline of the pattern using a felt-tipped pen, or mark with tacking stitches. Remove the pattern and repeat the process for the other side of the bag.

Alternatively, you could work only one side of the bag in canvas, using for the second side a textured fabric such as tweed, halving the amounts of yarn required.

### To work the embroidery

Mark the centre of each side with lines of tacking (Canvas work chapter 9) and plan the design out from the centre. Using the chart, work the design on each side of the bag.

### To make up

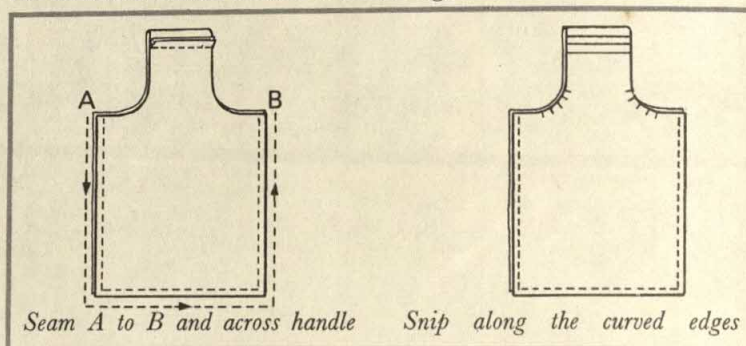
When the work is complete stretch and trim the canvas (Canvas work chapter 5) and cut out the two pieces of lining to the shape of the trimmed canvas.

Pin and tack the two sides of the bag together, right sides facing, stitch from A to B (see diagram) using one of the seaming methods given then stitch seam of the handle (see diagram).

Snip into the seam allowance on curves, and turning the bag to the right side, fold back the seam allowance round the upper edge of the bag and handle edges and tack down.

Sew the pieces of lining together in the same way as for the bag, folding the seam allowance round the top and along the handle to the back, and tack. Slip the lining into the bag, matching seams to

those of the bag. Pin, tack, and slip stitch into place, taking care to bring the lining right up to the edge of the embroidery so that no canvas is visible on the finished bag.



### Seam methods

For canvas work items which receive hard wear, a good strong method of seaming is needed.

After stretching the finished work (Canvas work chapter 5) trim away excess canvas leaving not less than  $\frac{5}{8}$  inch seam allowance all round. Place the work with right sides together and pin, matching any patterns carefully, and then tack. Back stitch by hand using either yarn of the background colour or matching linen thread. If you prefer to machine stitch the seam, use a strong linen thread matched to the background colour. Stitches should be placed as close as possible to the edge of the embroidery.

Oversew the raw edges of canvas to prevent fraying and trim back the corners. Turn the work to the right side and if any canvas shows along the seams, work a slip stitch, picking up one stitch of embroidery from each side of the seam to draw the stitches together over the canvas.



### Satin stitch

These blocked rows of satin stitch show the method used for turning a corner.

Finally, here is one more stitch to add to your canvas work repertoire. This stitch produces a damask-like texture which will add richness to your work. It can be used either to highlight areas of a design or as a background stitch.

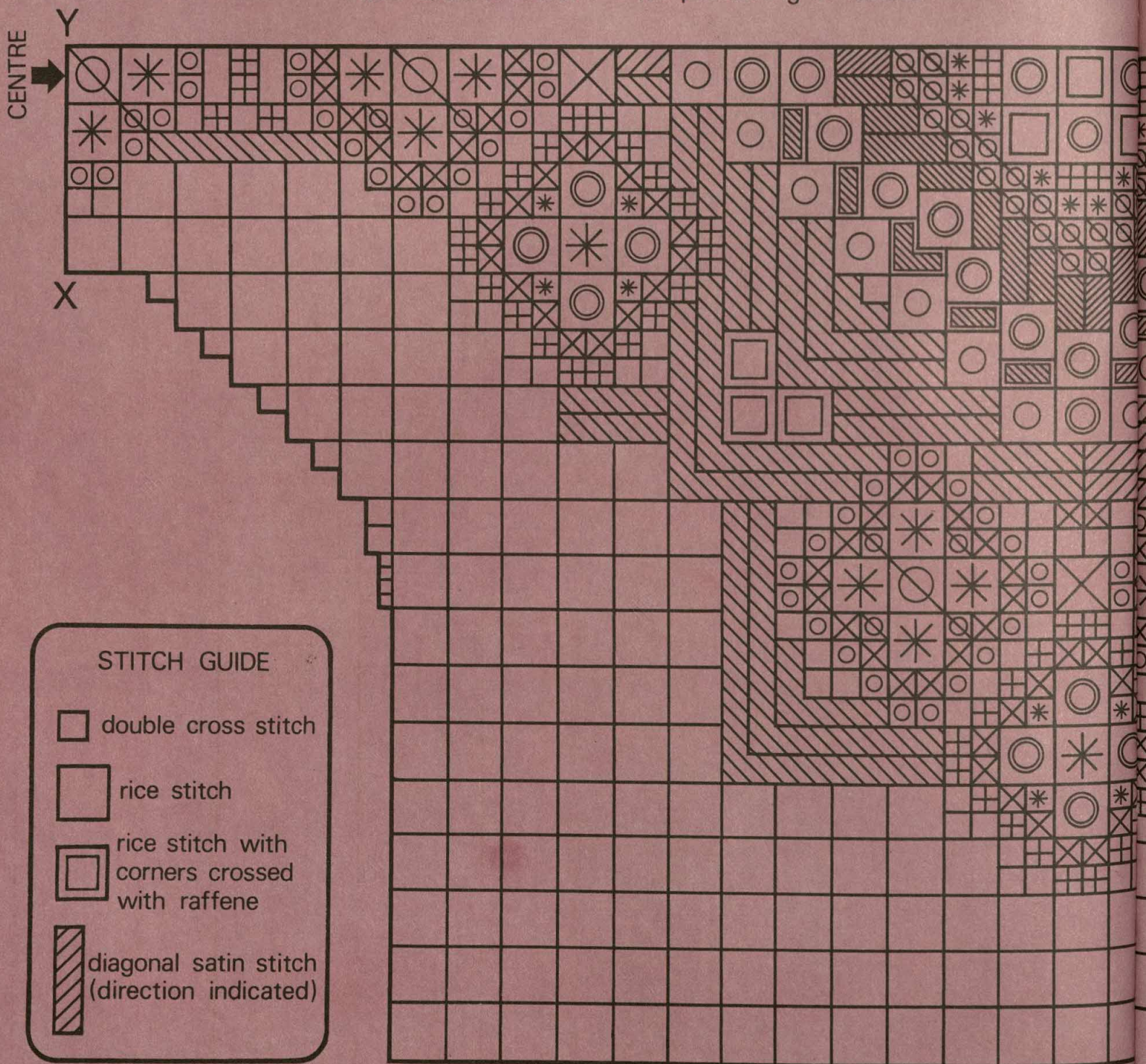
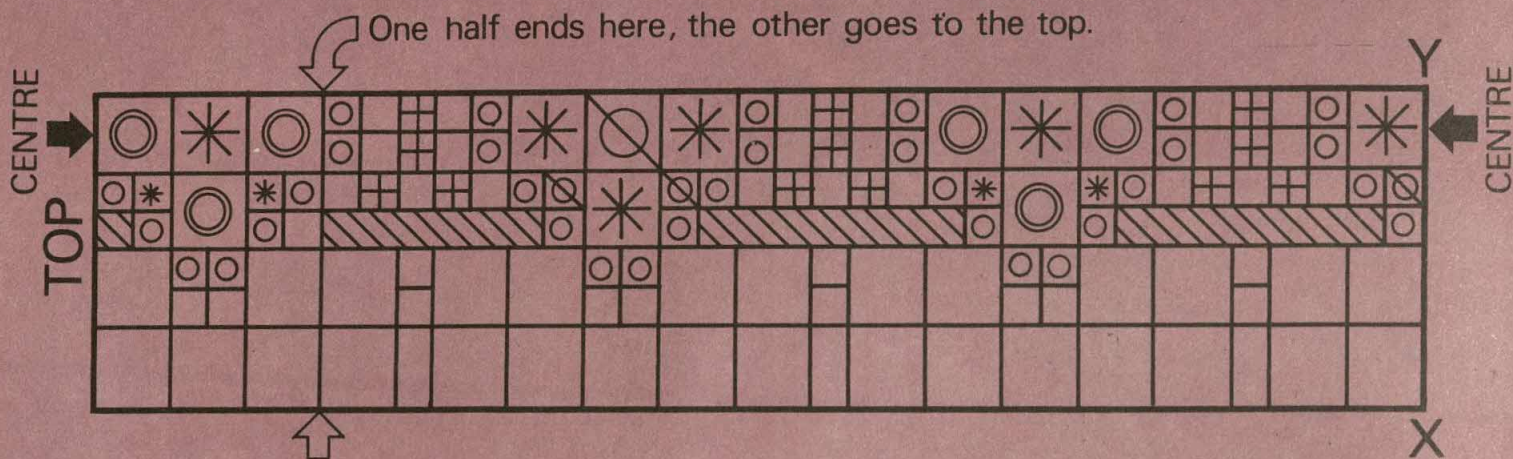
▼ Close-up of textured stitches used on tote bag pictured opposite




















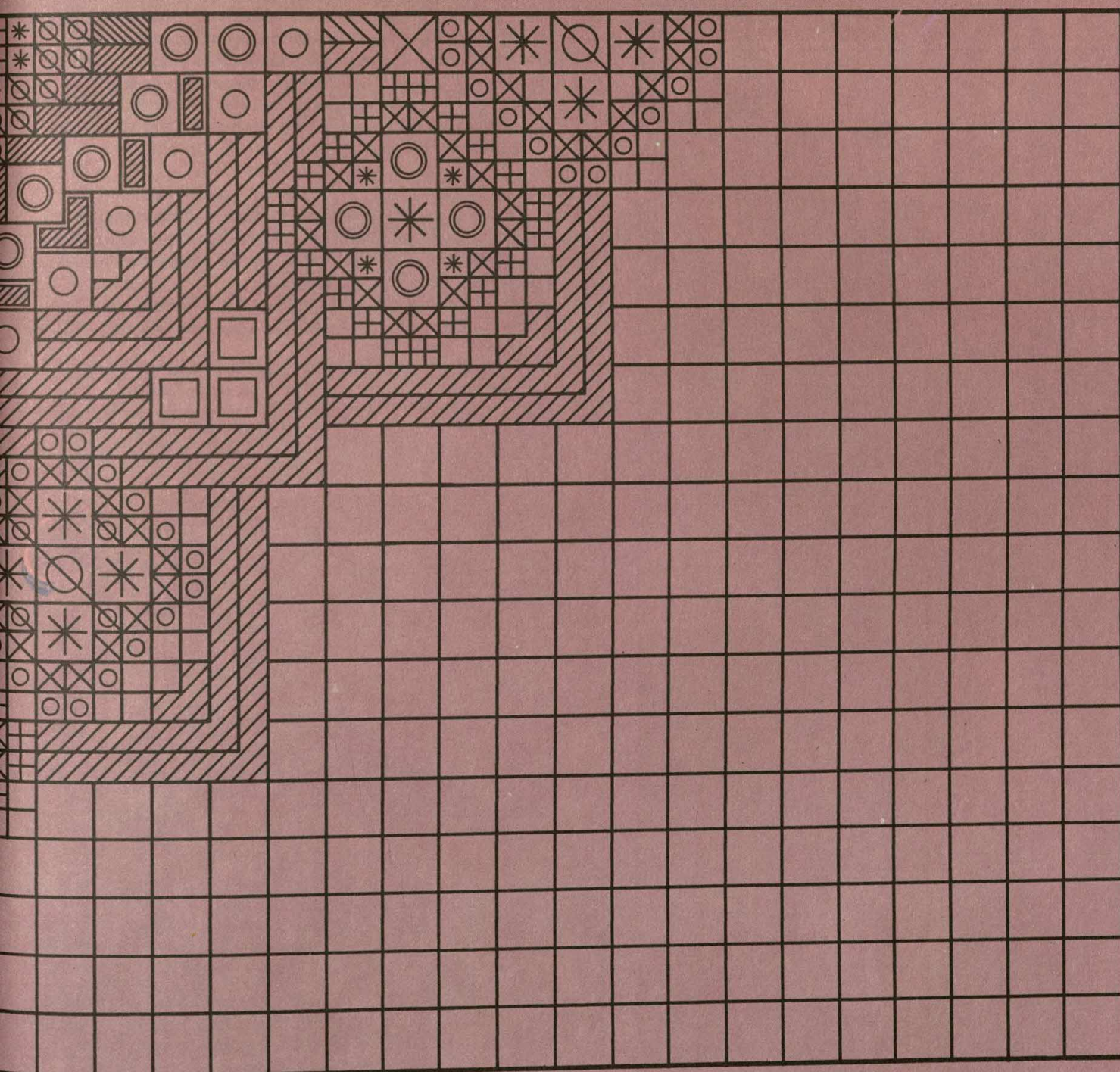
Working chart for the tote bag



# ANCHOR TAPISSERIE WOOL COLOUR CHART

	= pink	085			= green	0239
	= dark blue	0148			= pale blue	0167
	= blue	0168			= lime	0290
	= turquoise	0203			= purple	0107
					purple raffene (Atlas) colour No.20	

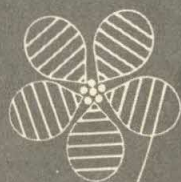
Double cross stitch worked over 2 threads each way.  
Other stitches worked in proportion to this stitch.



← CENTRE



## Embroidery



39

# Smocking for heavier fabrics



Previous chapters on smocking have dealt with work on light-weight materials. However, it is not possible to smock satisfactorily on thick or heavy-weight fabrics such as velvet, corduroy or tweed. But a garment made of a thicker fabric can be decorated by working a panel of smocking on a matching, finer fabric—like a cotton and wool mixture such as Viyella—and inserting this into the heavier fabric. This chapter also shows how to build up dozens of different designs from a combination of simple stitches.

### Inset smocked panels

The brown velvet dress pictured here has bands of smocking worked on a finer fabric in a matching colour, and inset at waist and cuffs. When working with two weights of fabric, especially at areas such as waist and cuffs, smocking is used purely as a means of decoration. Because the heavier of the fabrics would eventually pull the smocked areas out of shape, a firm finish is required to control the elasticity of the smocking, and this is achieved by backing the area with a lining fabric. This charming little velvet dress has been treated in this way.

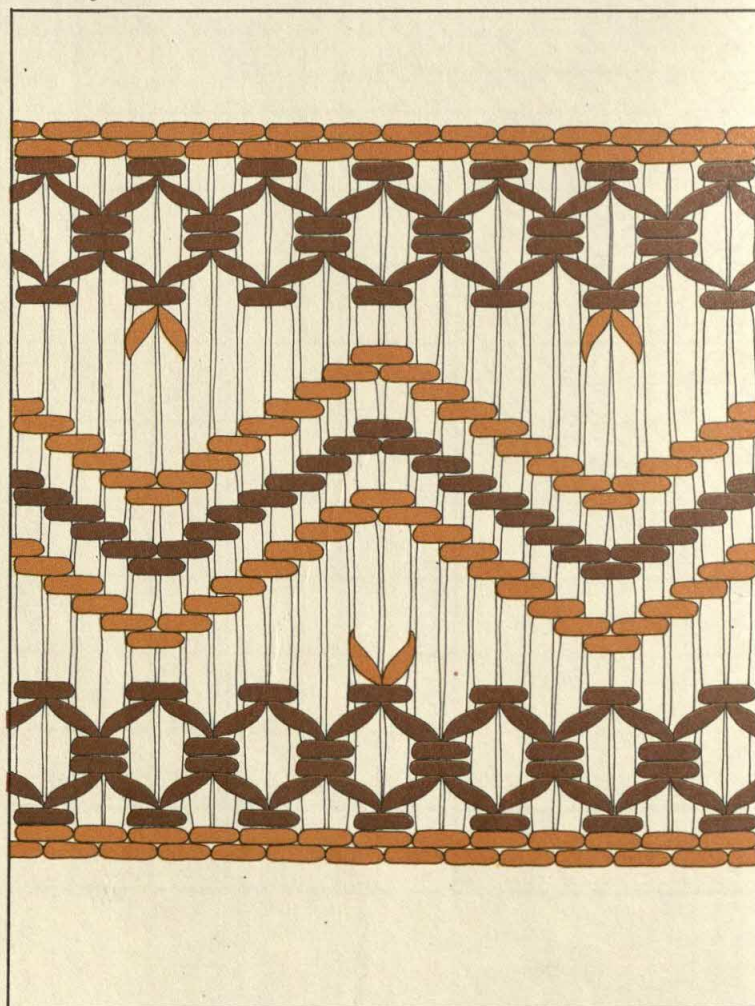
### Working an inset

Decide where you want to place the inset band of smocking before cutting out the garment. Mark the selected area on the pattern piece and carefully cut the section out of the pattern, to use as a guide for cutting the fabric to be smocked.

Cut a length in a lighter weight of fabric, three times the length of this section, adding  $\frac{5}{8}$  inch seam allowance all round. When

◀ *Pretty as a picture in her brown velvet dress with smocking insets*

▼ *Chart for the stitches on the brown velvet dress smocked insets*





cutting out the rest of the garment, do not forget to add  $\frac{5}{8}$  inch seam allowance on the edges where the section was cut. Work all smocked panels before making up the garment. When they are completed, insert them into the garment by hand stitching as described in Embroidery chapter 23. Make up the rest of the garment following the instructions given with the pattern.

### Lining a smocked section

When a smocked section needs to be rigidly controlled, use the cut-out section of the pattern to cut a lining to back the smocking, adding  $\frac{5}{8}$  inch seam allowance all round.

Once the panels have been inserted and the garment made up, take the lining section and turn all seam allowances to the wrong side. Tack and press. Pin and tack the lining on the back of the smocked area, wrong sides together, and stitch the lining in place by hand. Line cuffs in the same way, binding the raw cuff edge with a crossway strip cut from the heavier fabric.

### Wave stitch

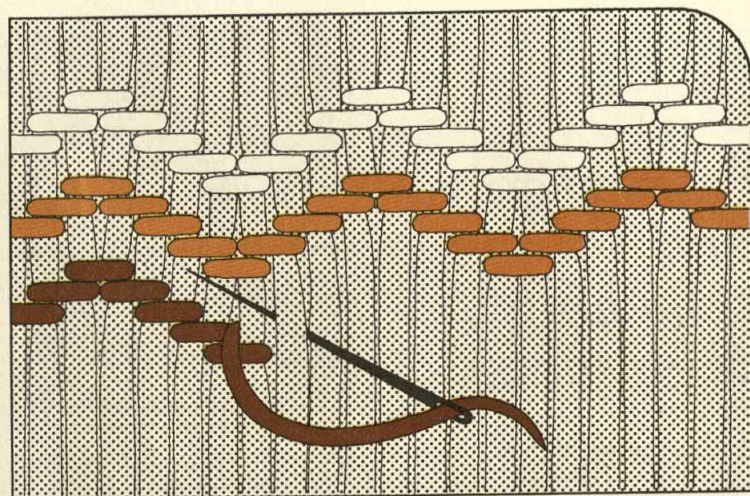
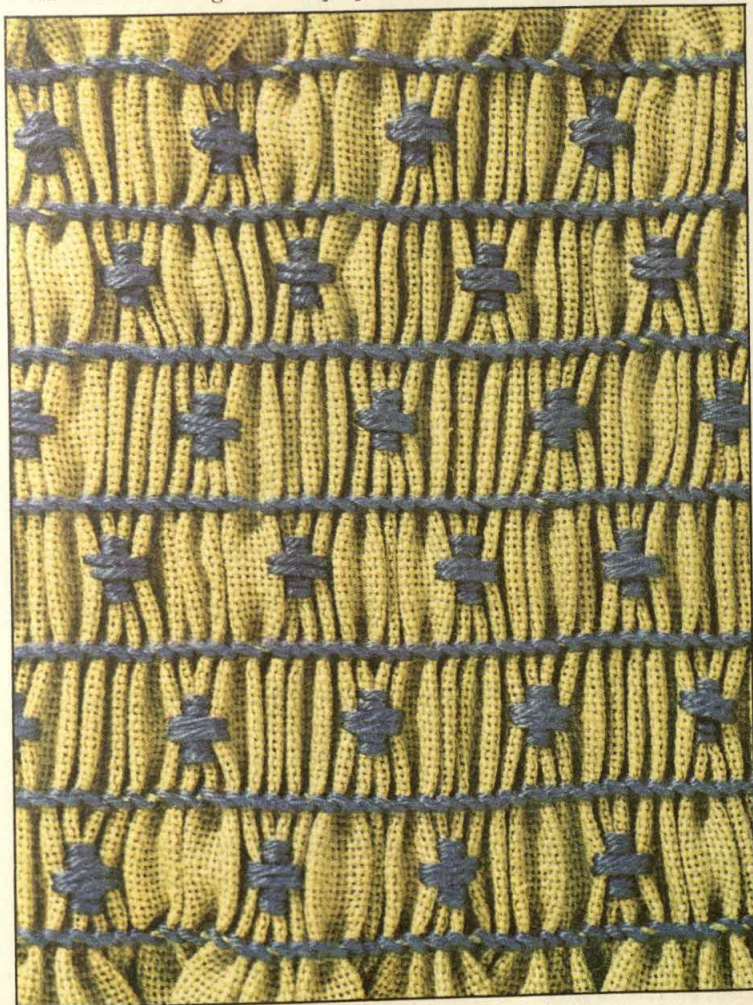
The panels on the brown velvet dress are a combination of wave stitch, trellis stitch.

Wave stitch is worked from left to right and in a similar way to cable stitch. While the upward steps are being formed, the thread lies below the needle, and when making the downward steps, it lies above the needle. The second row is worked immediately below the first.

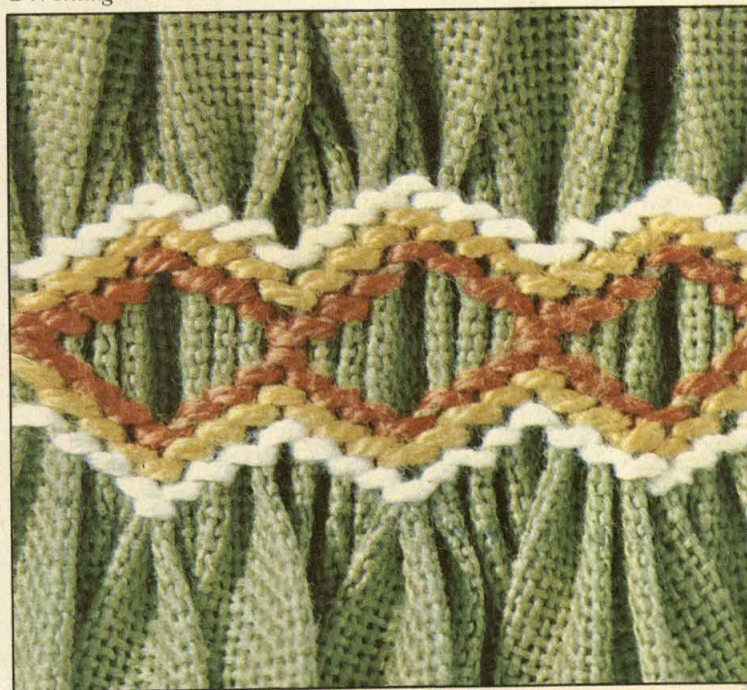
This stitch is often repeated with the zigzag lines going in the opposite direction to create a diamond pattern.

*Rows of wave stitch worked in opposite directions to form diamonds ▶*

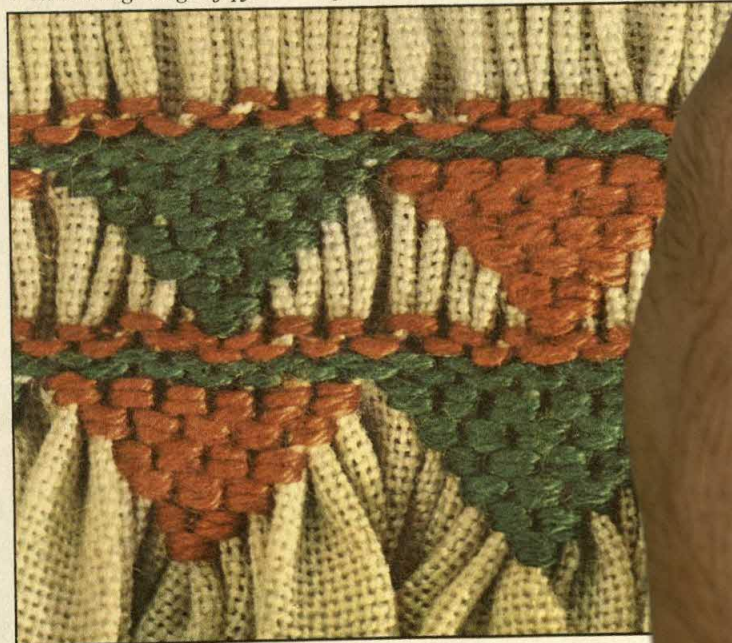
▼ *An attractive design made up of outline stitch and stem stitch crosses*



▲ *Working wave stitch*



▼ *Interesting design of pyramids of double cable on single cable base*







## Quilted gown and matching night-dress

The garments featured here are chosen with an eye towards easy making up and durability in wear and wash.

The dressing-gown is made from Butterick pattern 5556 and the instructions given here are specially adapted to making up this pattern in ready-made quilted fabric. The special techniques include marking up quilting, tacking and stitching it, and how to make it slimming and less bulky. And even if you choose an alternative pattern you will find these techniques applicable.

This pattern has been chosen because it is slimming and fits close to the body, so if you decide on another pattern do choose carefully and make sure that it is not voluminous. Although a long version has been made up here this dressing-gown would look equally pretty short.

The pattern comes with patch pockets which are not really suitable for quilting, so there are also instructions for inserting concealed pockets into the side-seams.

The dressing-gown is followed by a matching night-dress which is both charming and very easy to make.

### The dressing-gown

#### Working with quilting

Garments made in quilted fabrics should have as little seaming as possible. The fabric is thick and seams add bulk, especially on edges, so the style should be simple.

When buying quilted fabric make sure that both fabric and wadding are washable. Choose a triacetate or polyester wadding such as Tricel and Terylene, as these have sufficient spring and will not go lumpy or flop after washing.

It is possible to buy quilted fabric with or without backing.

The instructions are for a dressing-gown which is not backed and has a separate lining. The lining should be machine stitched into the garment wherever possible.

If you buy quilting which has a backing the garment will not require a lining.

So to make up this dressing-gown from backed quilting, follow the instructions but leave out the lining. You will need to bind seam allowances and all raw edges with matching bias binding to stop fraying or the shedding of wadding from between the layers. Oversewing or a zigzag finish is not strong enough to withstand many machine washings.

When machine stitching, the pressure on the presser foot must be eased otherwise the work will stick under the needle, or the top layer of fabric will be pushed forward while the underneath ruckles up.

Use the usual sewing thread but engage a slightly larger stitch setting.

Avoid tacking wherever possible because tacking stitches are very

difficult to remove from the fibres of the quilting. Follow the special instructions given here for marking up.

#### Fabric and other requirements

You will need Butterick Pattern 5556.

All yardages and notions are given on the pattern envelope.

For heavier quiltings, use the size 1 press fastener, as recommended, but for finer quiltings, size 00 is more suitable.

Because the quilting fabric is firm you will not need the interfacing given on the pattern.

The fabric for lining should be of the same type as the quilting. For instance, if you've chosen a nylon quilting use a nylon or Tricel lining, and for lawn quilting use a pre-shrunk lawn lining.

#### The pattern

The Butterick pattern comes in sizes 31½ up to a 40 inch bust. The pattern pieces required are numbers 1, 2, 3, 4, 5 and 6.

The pattern has a well laid out instruction sheet and you can use it if you wish. But remember, those instructions have been constructed to suit a large range of fabrics while the instructions given in this chapter are specifically for quilted fabrics. They will help eliminate bulk and achieve better results for this fabric.

Another feature of these adapted instructions is that all loose edges are enclosed between lining and quilting; this makes the garment machine washable (hand-sewn edges on top of the lining, as in the pattern instructions, are better hand-washed—they would work loose during the action of a washing machine, making frequent repair necessary).

#### Adapting the patterns

**The Front pattern piece.** The pattern has a separate front facing which is stitched down the Front wrap on each side of the garment. This makes a thick seam along the edge which can be avoided by cutting the Front and front facing in one.

To do this, lay the Front pattern piece (number 1) on a table and find the stitching line on the wrap of the Centre Front edge. Then take the front facing pattern piece (number 4) and pin the stitching line on the front edge of the facing over the stitching line of the wrap, matching all symbols, as shown (figure 1).

Ignore the step on the Centre Front at the hem and cut the fabric straight across. Pin a piece of paper under it to remind you.

**The front neck facing.** To avoid two seam allowances lying over each other on the shoulder dart when the facing is stitched on, move the seam in the facing forward.

To do this, cut the front neck facing as shown (figure 1), and pin the cut off section to the back neck facing (number 5) with seam lines coinciding.

**Pockets.** To find the position for the concealed side-seam pockets put the Front pattern side-seam against the side of your body and find a comfortable position for the pocket, between hip level and waist line.

Mark the pocket opening on the pattern, 6 inches long. Then mark the pattern for a double seam allowance for 7¼ inches along this edge to stitch on the pocket linings.

Also mark the corresponding position and double seam allowance on the Back side-seam.

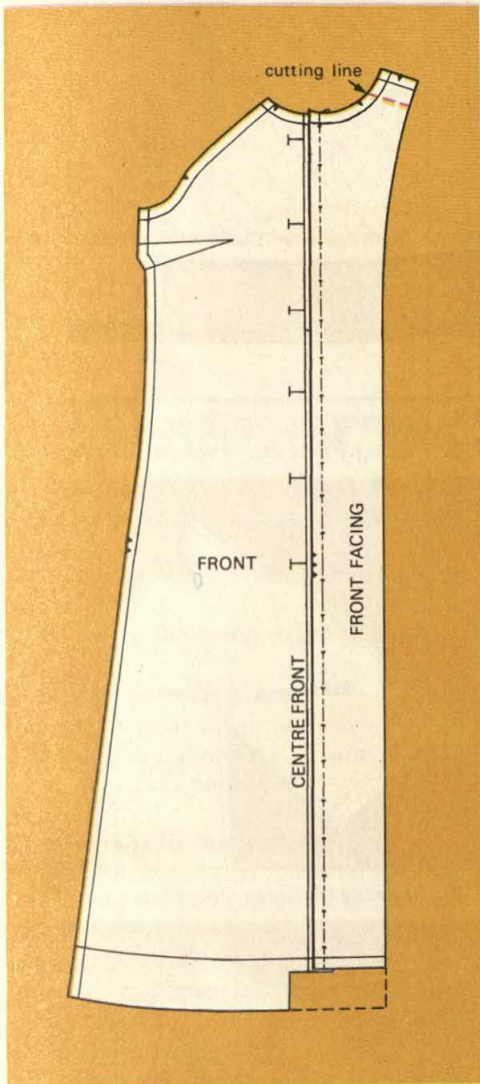
To make the pattern for the pocket first draw a straight line 6 inches long. This will be the open end and goes to the straight of the grain on the pocket lining.

To obtain the shape of the pocket, lay your open hand to the line, palm down, so that the wrist below the thumb and the base of the little finger are on the line (figure 2).

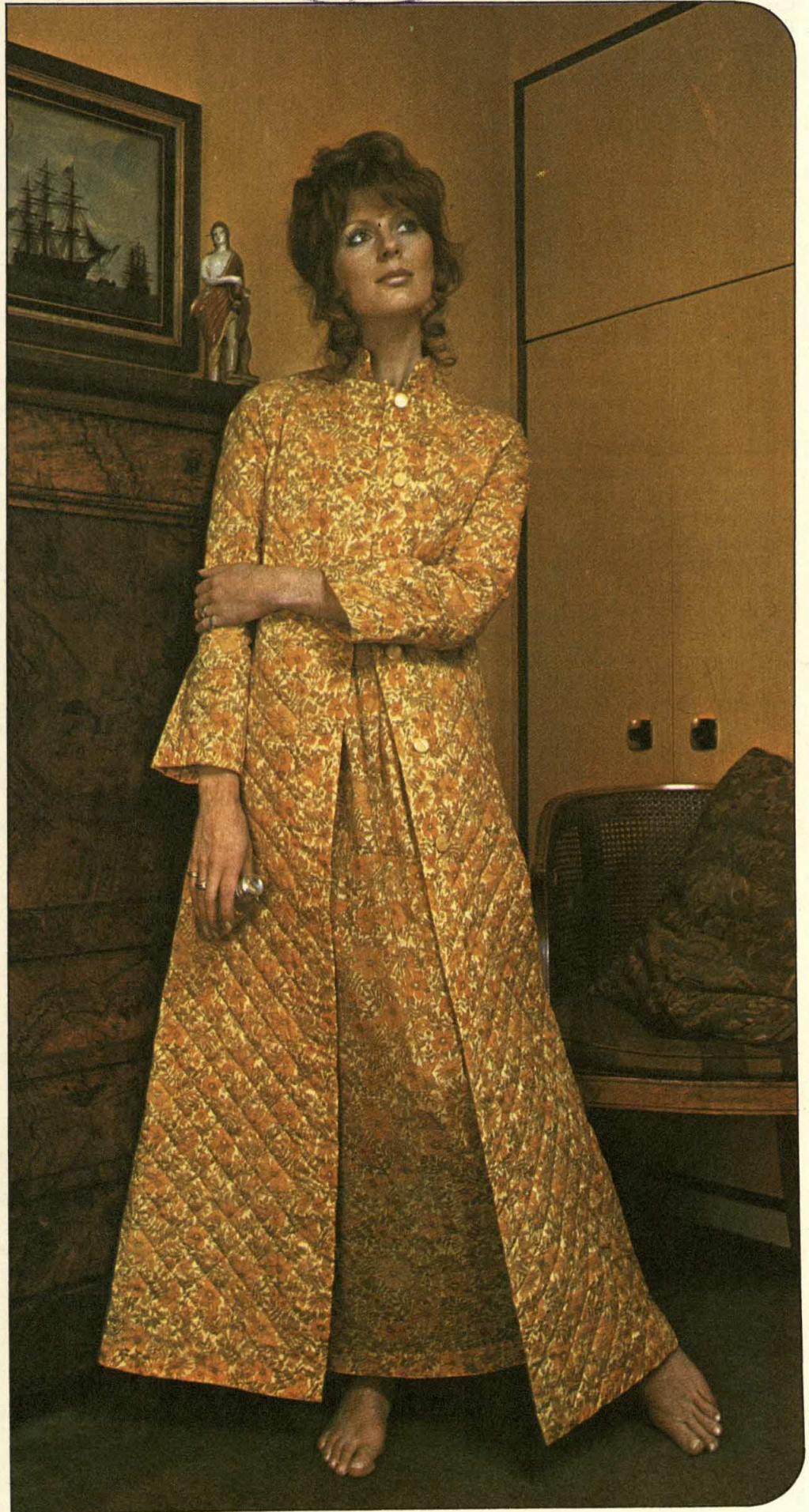
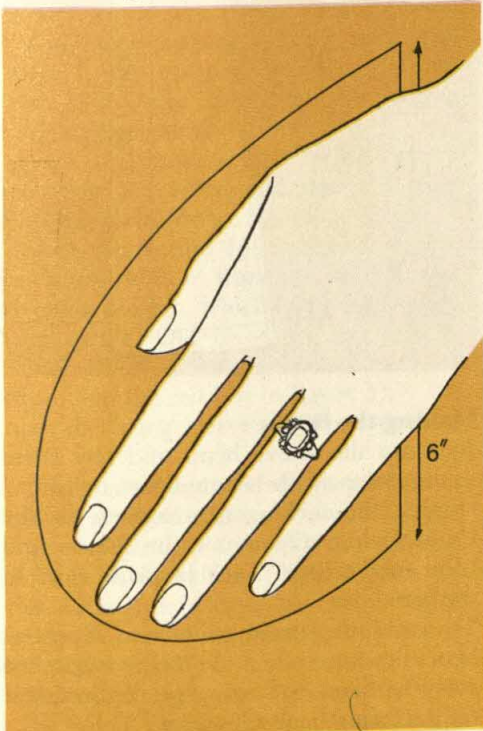
Draw round your hand for the pocket shape as shown.

Before you cut out the pocket lining pattern add ½ inch seam allowance all round.





- ▲ 1. Joining front facing, separating neck facing  
Long quilted gown from Butterick Pattern 5556 ▶  
▼ 2. Making the pocket pattern





### Cutting out

Fold the quilted fabric right side out for cutting because the loops of the cut tailor's tacks can be removed more easily from this side.

Use the layouts on the instruction sheet as your cutting guide. If you have made the Golden Hands pattern adaptations you may have to cut some sizes on an open layout to accommodate the extended Front pattern.

Remember to add seam allowances where neck and front facings were separated.

Reduce the hem allowance to 2 inches, as deep hems on quilted fabrics tend to roll downwards and need frequent repair.

Cut out the dressing-gown.

The pockets are cut from the lining later.

### Marking the pattern detail

To tailor's tack the darts and pattern details other than the seam lines, work single tailor's tacks through slits in the pattern. Mark the seam lines with coloured chalk similar to the colour of the fabric.

To do this first pin the pattern pieces to the fabric along the seam lines, catching both layers in the pins. Open the seam allowance to get to the wrong side of the fabric and make a chalk mark over each pin where you can feel it or see it between the layers.

To mark the fold line for the facing on the Centre Front wrap, which is where the pattern seam lines are pinned over each other, make slits through both layers of paper and mark with single tailor's tacks. Mark all symbols for matching.

### Preparing for fitting

Remove the pattern and carefully separate the layers.

Fold the Front facing under along the fold line. Pin and tack in place.

Pin and tack the Centre Back seam, the side bust darts and the side-seams.

Pin and tack the darts on the shoulder of each raglan sleeve.

Pin and tack the sleeve-seams, then tack the sleeves into the armholes.

Fit the dressing-gown and make any alterations necessary.

### Making up

After you have made all the fitting corrections, remove the sleeves and take out all the tacking which is holding the seams and darts together.

Re-pin the side bust darts and, beside the seam line, make a fresh row of tacking stitches so that they cannot be caught up in the machine stitches. Because the thickness of the quilting will make them tilt towards the needle the tacking stitches must be at least  $\frac{1}{4}$  inch away from the

stitching line. Stitch the darts.

Leave the pins in the seam lines to serve as a guide, removing each pin just before the needle reaches it. All the seams and darts are stitched similarly.

This is a useful exercise because as you gain more dressmaking experience you will want to stitch pinned seams, as well as tacked ones, to save time.

Remove the tacking, slash the darts along the centre and press open.

Pin and tack the Centre Back and the side-seams, leaving the pocket openings. Stitch, using the chalk line markings for the seam lines.

Remove tacking and press all seams open. Press quilting as you would other man-made fibre fabrics, but do not use steam or a damp cloth as this would flatten the quilted fabric.

Stitch, remove the tacking and press the sleeve darts and seams open. Stitch the sleeves into armholes, matching symbols. Remove the tacking and press the armhole-seams in two stages.

First press them open from the neck edge down, as far as the seam allowance will let you without it straining into the sleeves. Then press the remainder of the seam, around the lower armhole edge, into the sleeve. Do not cut the seam allowance at the transition point as this would weaken the armhole-seam.

### Stitching the facing and collar

To make up the facing in one piece along the Front and neck edge of the garment, pin, tack, and stitch the neck facing between the front facings where you separated the pattern. Press the seams open. Make up the mandarin collar following the pattern instructions (Robe A, step 6) but leave out the interfacing.

The quilted collar is attached differently to that given in the instructions; it is caught in the seam when the neck facing is stitched on.

So tack the raw edges of the collar together and pin it to the neck line on the outside of the garment, matching all symbols.

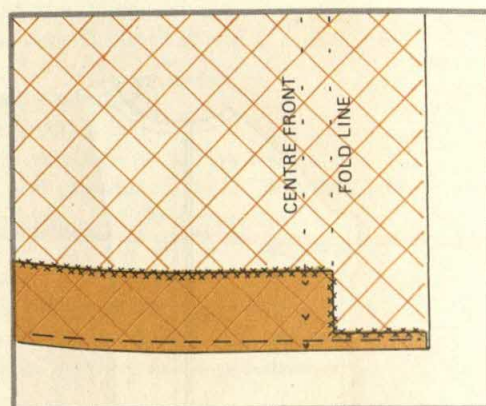
Turn the whole facing to the outside of the garment, right sides together, and pin and tack the neck facing to the neck line, catching the collar between facing and garment.

Make sure that the front facings are folded on the fold line markings and have not moved, then stitch all layers of fabric together along the neck edge.

Trim and snip into the seam allowance and turn the facing to the inside again.

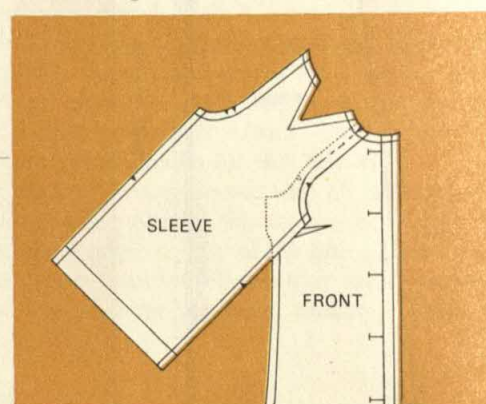
Edge tack the neck line and press.

Tack the front facing close to the fold and press the edges.

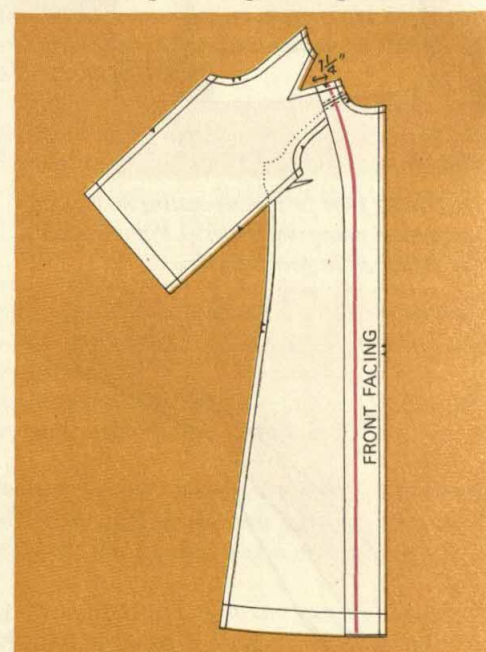


▲ 3. Trimming the front facing at the hem

▼ 4. Placing Front and sleeve patterns together



▼ 5. Marking the lining seam edges on the Front



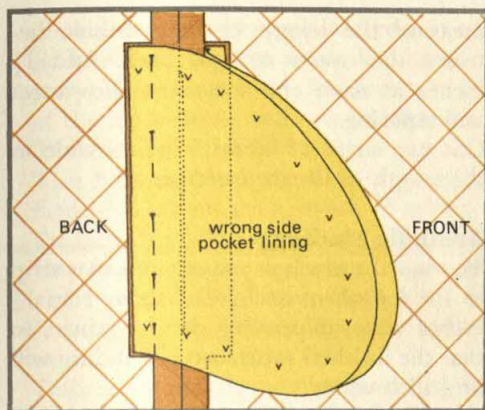
### Making the hems

Turn up the sleeve hems and sew them to the sleeves with herringbone stitches.

Unpick the tacking at the hem of the Front facing. Open out the facing and turn up the hem. Tack in place close to the hem line.

To avoid the thickness of two layers of hem allowance when the facing is stitched over the hem, cut out some of the fabric on the facing hem allowance.





▲ 6. Pinning pocket pieces to double allowance

Cut along the fold line as shown (figure 3) leaving  $\frac{1}{2}$  inch hem allowance only on the facing.

Finish the hem edges with herringbone stitches.

Do not stitch the facing to the hem yet.

### The lining pattern pieces

When cutting out the lining you will need pattern piece numbers 1, 2 and 3, and your own pocket pattern.

### Adapting the lining pattern

To cut the lining so that it can be machine stitched into the dressing-gown the pattern needs to be prepared first. You will need a large surface to work on.

Unpin the front facing from the Front pattern, and the front neck facing from the back neck facing.

Join the cut off section of the front neck facing to the front facing again, with the edges meeting over a strip of paper.

Pin the sleeve and Front pattern pieces together along the Front armhole-seam for 2 to 3 inches, starting at the neck edge (figure 4). Do not pin the sleeve dart together and make sure that the pattern pieces remain perfectly flat.

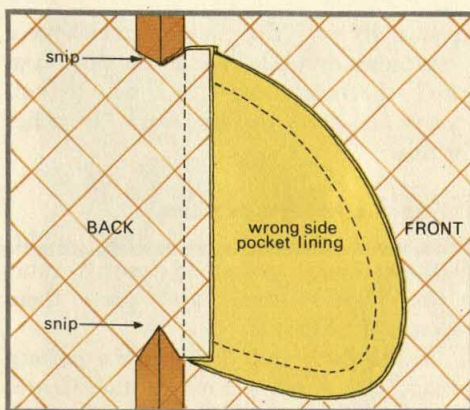
Position the complete front facing pattern piece over the Front and sleeve pattern pieces as shown (figure 5).

Measure out a line  $1\frac{1}{4}$  inches (a double seam allowance) in from the solid line of the facing pattern, which is the inner edge of the facing, and trace the line with a tracing wheel through both layers of pattern (see the red line in figure 5).

Unpin the facing, sleeve and Front pattern pieces.

Similarly, pin the back sleeve pattern to the Back armhole-seam and the back neck facing over the neck line edge of the sleeve and Back pattern pieces. Again, mark out a line  $1\frac{1}{4}$  inches in from the inner facing edge with a tracing wheel. Unpin the pattern pieces.

These traced lines are the cutting lines for the lining. Do not cut the pattern along



▲ 7. Snipping the Back seam allowance

these lines but use the tracing wheel to mark them on the fabric. The perforations will be lost when the fabric is cut along them.

Pin up the hem allowances on the Front, Back and sleeve pattern pieces.

### Cutting out the lining

Place the pattern pieces on the lining fabric, following the layout on the instruction sheet. Place the pattern for the pocket linings where there is a space—you will need two pieces for each pocket.

Cut out the lining.

Trace the Front and neck cutting lines through the pattern and cut along these lines, lifting the pattern out of the way of the scissors.

### Making up the lining

Stitch the seams and darts. Press the darts towards the hem and press all long seams open.

The lining armhole-seams should be pressed in the same way as those on the quilted fabric.

### Stitching in the lining

**The pocket lining.** Pin the straight edge of a pocket lining piece to each double seam allowance at the pocket openings, with right sides facing and pockets pointing downwards as shown (figure 6).

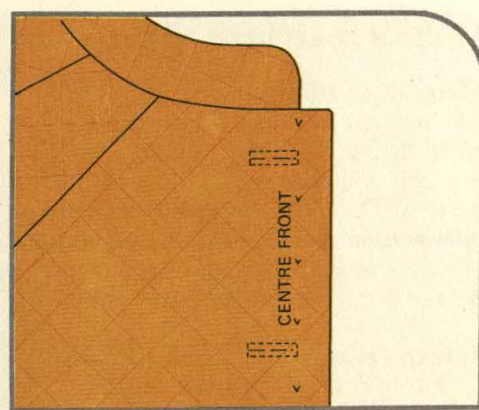
Stitch, taking  $\frac{5}{8}$  inch seams, and press the seams open.

Now stitch the pocket linings together to form the pocket. Fold the side-seam so that both pocket lining pieces are together with raw edges level and stitch.

Snip the side-seam allowance on the Back only as shown and press the pockets towards the Front (figure 7).

**The garment lining.** Make  $\frac{1}{2}$  inch snips into the back neck curve of the lining then pin the lining to the facing as follows.

Turn the facing to the right side of the garment again. On the inner facing edge mark the positions where the facing falls on the armhole-seams.



▲ 8. Stitching the outlines of the buttonholes

Put the right side of the lining over the right side of the dressing-gown. Pin and tack the lining to the loose facing edge, right sides facing, Centre Backs and armhole-seam positions matching.

Although you cut a double seam allowance on this edge of the lining, take only one seam allowance on the lining and one on the facing edge. Stitch the lining to the facing, leaving 4 inches unstitched above the hem on both sides.

Slip the lining over a sleeve board so that you can get at all sections of the long seam, and press the seam into the lining.

Turn the lining and facing to the inside of the garment.

Sew the seam allowances of the lining to the seam allowances of the garment wherever you can, using small tacking stitches. This will prevent the seam allowances turning when the garment is washed.

Stitch the lining to the sleeve hem with small, firm slip stitches.

Fold the facing over the hem on the front edges and sew down by hand, then sew the lining over the hem of the garment.

### Buttonholes

Mark the buttonhole sizes in the positions shown on the pattern.

Both hand-sewn and machine-stitched buttonholes can be worked successfully on quilted fabrics. If you make them by machine, just follow the instructions in your machine manual.

If you want to work them by hand, first machine stitch the outline of the buttonhole with an ordinary straight stitch (figure 8). This will stop the thick layers of fabric moving after they have been cut.

### Finishing

Stitch the buttons opposite the buttonholes and fasten the top corner of the Centre Front wrap with a press fastener.

If you want to make a belt use pattern piece number 10, and follow the making up instructions for Robe C, step 2.



## Make a matching night-dress

Many shops sell the same fabric both with and without quilting, so you can make a perfectly matching night-dress.

For this night-dress you do not need a pattern. The Front and Back of the basic blouse from the Golden Hands Pattern Pack are used to shape the armholes, and the rest is cut out by simple measurements.

### Fabric requirements and notions

- ☐ Fabric: 36 inches wide or wider. For sizes up to a 40 inch hip (or 40 inch bust), the yardage required is twice the length from neck to hem; for larger sizes allow an extra 10 inches
- ☐ Ribbon to make a tie belt
- ☐ Lace trimming (optional)
- ☐ Matching thread

### Calculating width for Back and Front

Take your bust or hip measurement, whichever is the larger, and add to it half as much again.

The Back and Front will be cut on a fabric fold, so divide this measurement by four. To proportion the Back and Front properly, add 1 inch to the Front measurement and subtract 1 inch from the Back.

### Preparing the fabric and cutting

Halve the length of the fabric and mark with a pin line across the whole width. If you are working on a size larger than a 40 inch hip (or bust), first cut off the extra 10 inches before folding.

Both Front and Back sections are cut on the lengthwise fold of the fabric, so fold over the fabric to accommodate the Front section plus seam allowance exactly, and cut out from the top half of the fabric. Then refold the bottom half to accommodate the Back plus seam allowance exactly and cut out.

Cutting out this way means that for sizes

up to a 40 inch hip (or bust) you have a continuous remnant down the side from which the bands and straps will be cut. Larger sizes will use the extra 10 inches for this.

### Using the blouse pattern

First stitch the Back and Front night-dress sections together to form a tube. Make French seams and press them towards the Front.

Take the Back and Front blouse pattern pieces, lay a set square to the Centre Front and Centre Back so that you can draw a straight line across the pattern in line with the lowest point of the armhole (figure 9).

To get the correct armhole depth, draw another line 2 inches above and parallel to the first. Turn the top section of each pattern piece under on this line and pin.

Fold the stitched fabric seam to seam and raw edges level (figure 10). Pin the layers firmly together, then pin the Back and Front blouse pattern pieces to the seam line as shown.

Cut the armhole close to the pattern edge and do not leave a seam allowance.

Remove the pattern pieces and unpin the top sections.

### Cutting the Back and Front bands

Measure the Back and Front blouse pattern pieces along the upper straight line. Double each measurement (your pattern is only a half pattern) and add  $\frac{1}{2}$  inch seam allowance at each end.

Cut strips of fabric from the remnant, 5 inches wide and to the length of each measurement plus seam allowance, for the Back and the Front.

### Cutting the shoulder straps

To find the length of the shoulder straps, place the blouse Back and Front pattern pieces together as shown (figure 11) and

measure the length of the armhole between the upper straight lines. Add  $1\frac{1}{2}$  inches at each end for seam allowances and tapering.

Cut two strips of fabric 5 inches wide to the length of the measurement.

### Armhole binding

To bind the armhole edges cut a bias strip to the length of each. Cut them 1 to  $1\frac{1}{4}$  inches wide, depending on the fabric, so that the finished rouleau-type binding will be  $\frac{1}{4}$  inch wide.

### Making up

**The Back and Front.** With the Back and Front still pinned at the side-seams mark the Centre Back and Centre Front along the folds. Unpin.

Bind the armhole edges with the bias strips as shown for the girl's dress in Dress-making chapter 25. Leave the ends of the binding open as they will be caught in the bands.

Make a double row of gathering stitches along the top Front and Back edges between the armholes. Draw up the gathers to fit the measurement of the upper straight line on the corresponding blouse pattern piece.

Secure the gathering threads by winding round a pin.

**The straps.** Fold each strap in half lengthways, right sides facing, and stitch the long edge taking  $\frac{1}{2}$  inch seam allowance. Press the seam open.

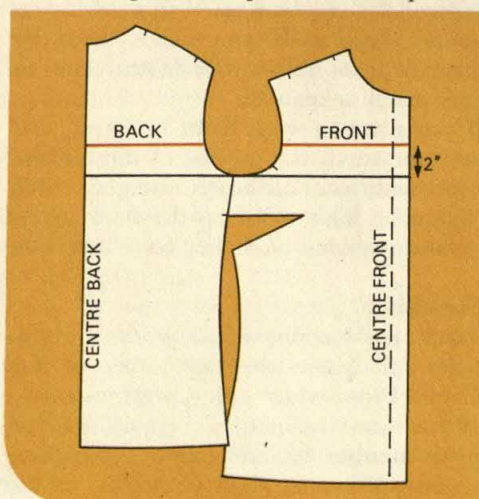
Turn to the right side and press so that the seam goes to the centre of the back of the straps (see tie belt, Dressmaking chapter 12).

Pin both straps together with outsides facing each other, and taper each end for about  $\frac{1}{2}$  inch as shown (figure 12).

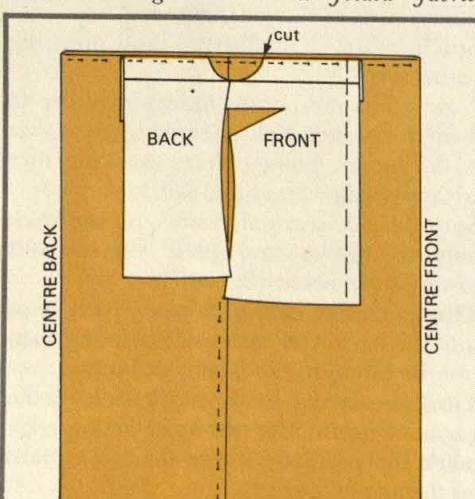
The shorter side is the armhole edge.

Working from the inside of the night-dress,

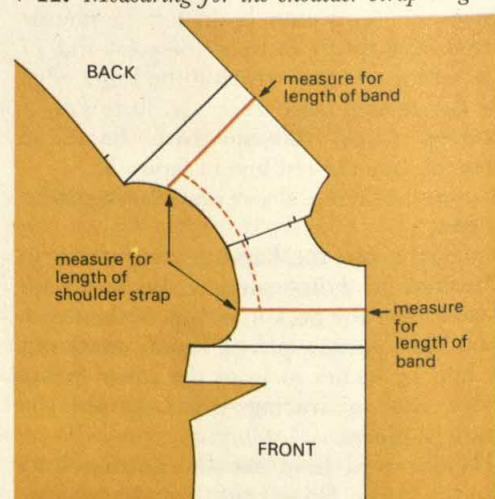
▼ 9. Finding armhole depth on the blouse pattern



▼ 10. Marking armholes on folded fabric



▼ 11. Measuring for the shoulder strap length





pin the straps to the gathered edge, wrong sides facing, with the armhole edge of the straps  $\frac{1}{2}$  inch in from the armhole edge of the night-dress, and raw edges level.

Tack firmly in position.

**The bands.** Mark the Centre Front and Centre Back on each band. Working on the outside of the night-dress, pin and tack the bands to the gathered edge, with right sides facing, raw edges level, and leaving  $\frac{1}{2}$  inch seam allowance over the armhole edge on each side.

Before stitching the bands try on the night-dress and check the fitting on the shoulders. Stitch the bands in position and press the seams into the bands.

Fold in the seam allowance along the long raw edge of each band and tack. Also turn in seam allowances at each end.

Pin and tack the folded edge over the seam line on the wrong side to cover the raw seam edges.

Using a small, firm slip stitch, sew the ends together and sew the folded edge in place.

Sew the bands to the shoulder straps to hold them up.

Turn up the hem on the night-dress and stitch by hand or machine.

### Trimming

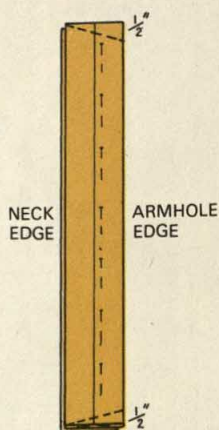
There are many ways you can trim and finish this night-dress so that you can have a number of night-dresses, both long and short, based on this one design, yet each looking different.

You can sew on lace and frills or make the shoulder straps and bands in contrasting fabric or lace.

Although the night-dress featured here is belted with a ribbon you can make a casing for elastic or a ribbon tie, or use a slotted ribbon lace, which can be drawn up and positioned just under the bust or at waist level.

*Make a night-dress to match the quilted gown ►*

▼ 12. Tapering the ends of the straps





# Fashion Flair

## Quick-sew cover-up

### You will need

#### Unlined shawl

- ☐ 1½ yards 36in fabric
- ☐ Matching sewing thread
- ☐ 3 tassels (from a furnishing shop)
- ☐ 4 yards ribbon at least 2 inches wide.

**Suitable fabrics.** Fine wool, tweed, heavy silk, mohair, jersey wool, georgette, crepe, chiffon, fine silk, voile.

If the fabric is patterned, be sure that the pattern is as pleasing on the wrong side as it is on the right side.

If the material is very light-weight choose a light-weight ribbon and do not use the tassels.

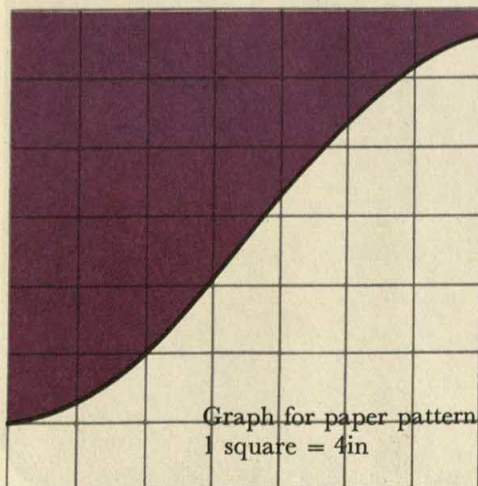
#### Lined shawl

- ☐ 1½ yards 36in fabric
- ☐ 1½ yards jap silk for the lining
- ☐ Matching sewing thread
- ☐ 2½ yards fringing

**Suitable fabrics.** Wool and cotton mixtures like Viyella or velvet, fine wool, lace, heavy silk.

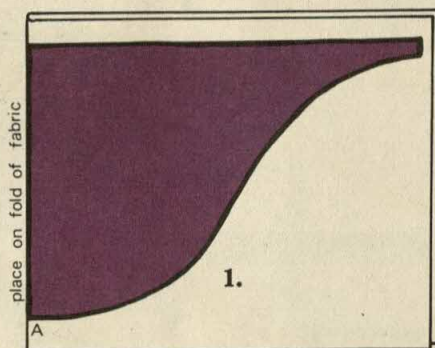
### Making the shawls

**The pattern.** Make the paper pattern from the graph. Rule a piece of paper 3 ft square in to a grid of 4in squares. Copy the



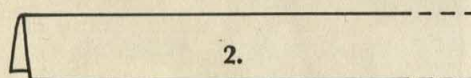
pattern from the graph on to this grid, one square on the graph being equal to one square of the grid. Cut out the shape.

**The unlined shawl.** Pin the pattern on to the folded fabric as shown (figure 1).

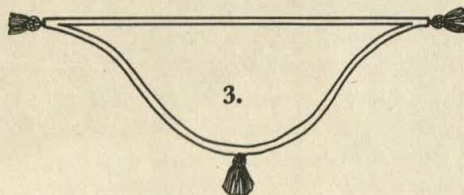


Cut out the shawl and mark point A with a pin.

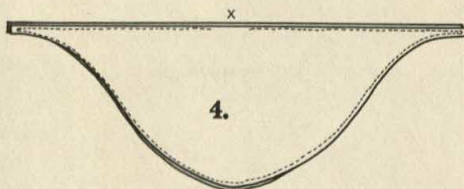
Fold the ribbon in half (figure 2) and pin the ribbon over the raw edges of the shawl. Hem stitch the ribbon in place.



Sew a tassel on to each corner and at point A (figure 3).



**The lined shawl.** Cut out the fabric for the shawl and for the lining as before. With right sides together, pin the lining to the shawl fabric and machine stitch round the edges, leaving an opening at X (figure 4).



Turn right sides out and close the opening with slip stitch.

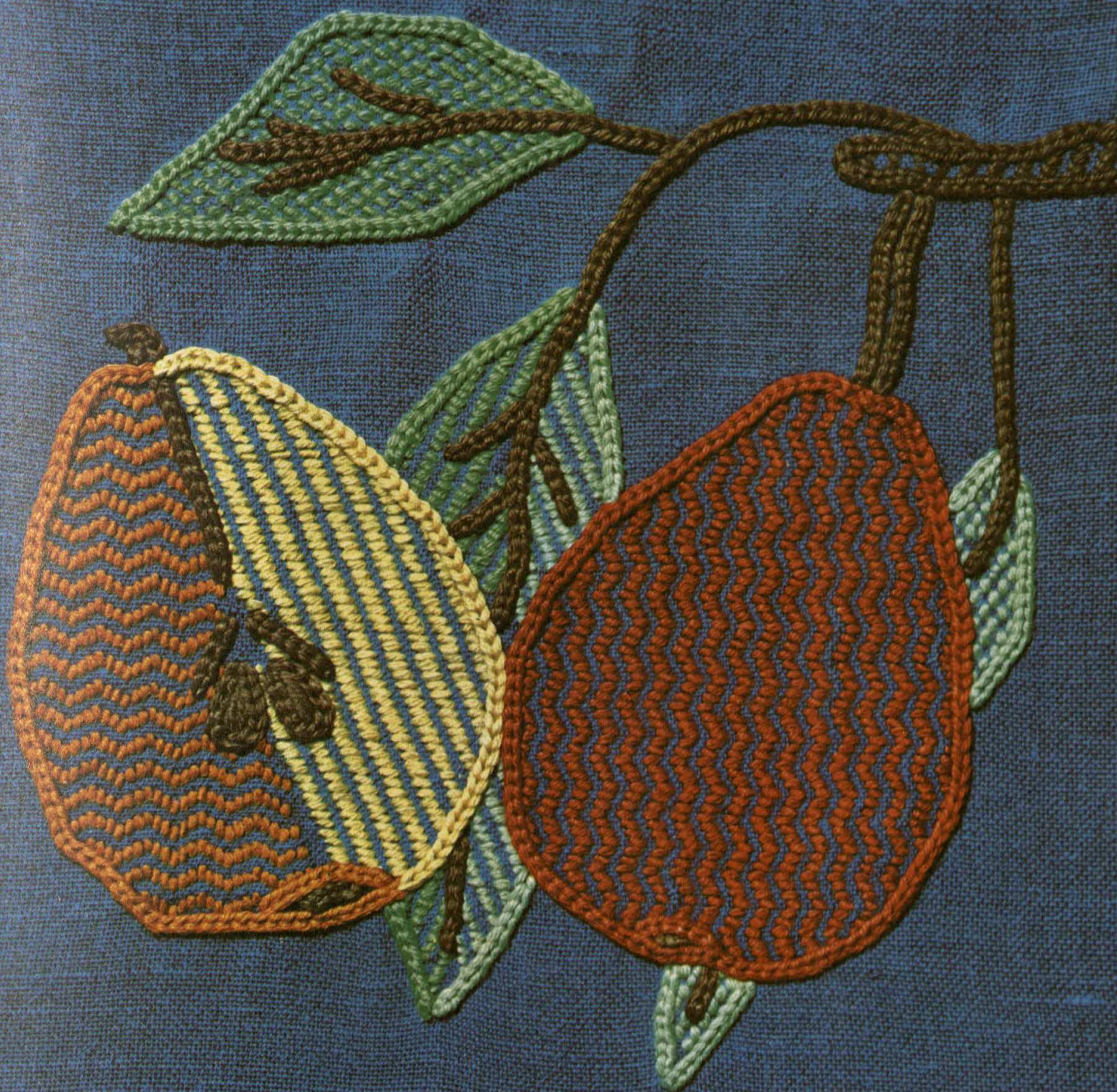
#### Trimming

Either sew a fringe round the curved edge.  
Or sew three tassels on.  
Or sew lace edging on.  
Or sew little bows at one inch intervals along the curved edge.  
Or sew lace daisies into each corner.



Ways to wear your shawl





## Pattern Library

*A pair of pears*  
This pear design in brilliant colours makes interesting use of simple outline stitches and filling stitches. First, the outlines and details are worked in chain stitch, and then the fillings are built up with satin

stitch patterns formed into diagonal and zigzag lines. Because the satin stitch is worked by counting threads, it is essential to work on an even weave fabric, such as linen, or a furnishing fabric of a clearly defined weave.



## Neat edges and borders



Some knitting patterns require stitches to be picked up along the edge of a piece of fabric, to make a border or an edge for a pocket or collar. A neat, even finish is achieved by using a crochet hook to pick up the stitches. This chapter describes the technique for using a crochet hook and gives patterns for working some pretty, decorative borders using this method.

### Knitted edges and borders

To ensure that the edge is even, with no loose stitches or holes, always use a crochet hook or Cro-Pin to pick up the required stitches, and then slip them on to a knitting needle. As a general rule, when stitches are being picked up vertically along the edge of a fabric, one stitch should be picked up for every two horizontal rows to prevent the work from stretching or cockling. If the stitches are being picked up in the same direction in which they are worked, pick up one stitch for every stitch. This rule can only be used as a guide to the number of stitches to be picked up, as a lot will depend on the pattern and type of yarn used. Before working the whole length of the border, when 8 or 10 stitches have been picked up, lay the work out flat and check whether the number needs to be increased or reduced—this will save time and temper in the long run!

#### Method of picking up stitches using a crochet hook

Hold the crochet hook in the right hand and the work in the left hand, keeping the yarn at the back of the work. \*Insert hook from front to back in edge stitch, pass yarn over hook, draw loop through to right side of work and transfer it to a knitting needle, rep from \* until the desired number of stitches have been picked up.

#### Moss stitch border

With right side of work facing, pick up an odd number of stitches with a crochet hook.

*1st row.* \*K1, P1, rep from \* to last st, K1.

Repeat this row 5 times more. Cast off.

#### Single rib border

With right side of work facing, pick up an even number of stitches with a crochet hook.

*1st row.* \*K1, P1, rep from \* to end.

Rep this row 5 times more. Cast off.

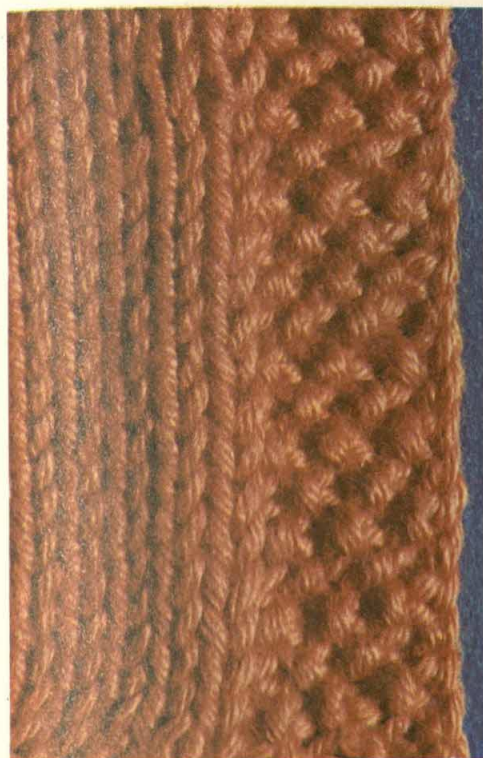


▲ Stitches being picked up using a Cro-Pin, the stitches to be transferred to a needle afterwards

▼ Transferring each stitch, as it is picked up by a crochet hook, on to a knitting needle

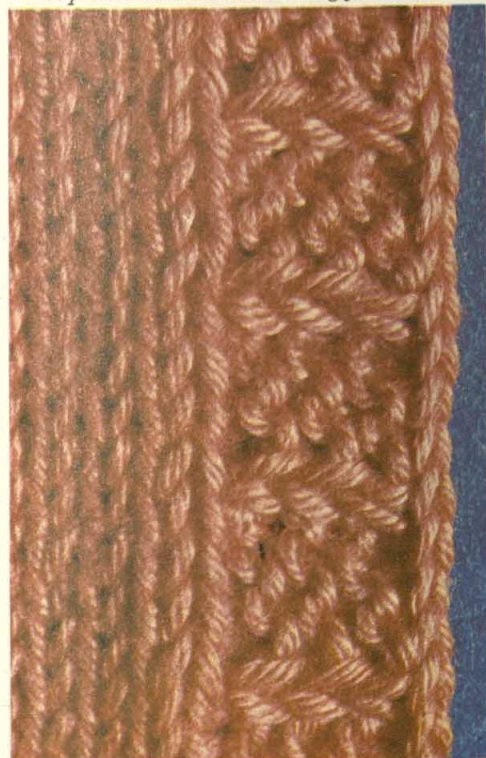






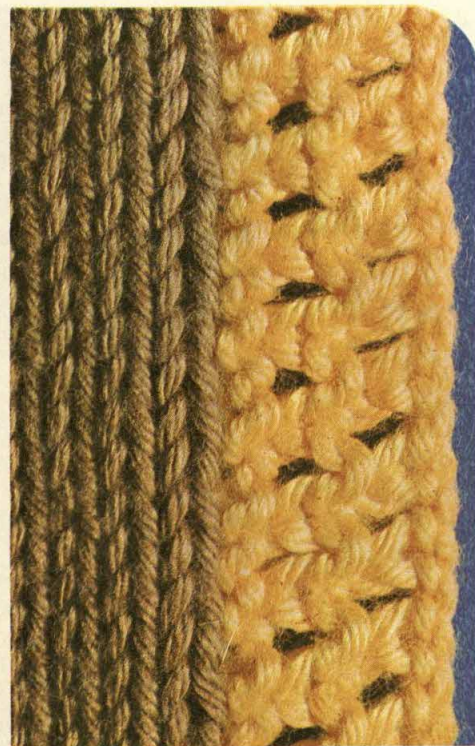
▲ Moss stitch border in matching yarn

▼ Slip stitch border in matching yarn



▲ Single rib border in matching yarn

▼ Step stitch border in contrast yarn



▲ Lace stitch border in contrast yarn

▼ Waistcoat with ribbed border



### Lace stitch border

With the right side of the work facing, pick up an odd number of stitches with a crochet hook.

1st row. K to end.

2nd row. K1, \*yfwd, K2 tog, rep from \* to end.

3rd row. K to end.

4th row. As 2nd.

5th row. K to end. Cast off.

### Slip stitch border

With wrong side of work facing, pick up a number of stitches divisible by 4, plus 3, with a crochet hook.

1st row. \*K3, sl 1P, rep from \* to last 3 sts, K3.

2nd row. \*K3, P1, rep from \*

to last 3sts, K3. Repeat 1st and 2nd rows twice more. Cast off.

### Step stitch border

With right sides of work facing, pick up a number of stitches divisible by 3, plus 1.

1st row. \*P2, K1, rep from \* to last st, P1.

2nd row. \*K2, P1, rep from \* to last st, K1.

3rd row. \*K1, P2, rep from \* to last st, K1.

4th row. K1, P1, \*K2, P1, rep from \* to last 2 sts, K2.

5th row. P1, K1, \*P2, K1, rep from \* to last 2 sts, P2.

6th row. \*P1, K2, rep from \* to last st, P1. Cast off.



## After-dark glamour in crochet

A glamorous long tunic for wining and dining, crocheted in a simple stitch which has a see-through look without being too open. Wear it over trousers or as it is.

### Sizes

To fit 34-36in bust, 36-38in hips

Length at centre back, 57in  
Sleeve seam, 17½in

### Tension for this design

6 stitches and 3 rows to one inch worked over pattern on No.3-50 (ISR) crochet hook

### Materials shown here

Listers Crisp Crepe 4-ply 32oz  
One No.3-50 (ISR) crochet hook  
6in zip fastener

### Back

Using No.3-50 (ISR) hook make 138ch.

**1st row** 1tr into 3rd ch from hook, 1tr into each ch to end. Turn. 136 sts.

**2nd row** 5ch, \*miss 2tr, 1tr into next tr, 2ch, rep from \* to end, working 1tr into turning ch. Turn.

**3rd row** 5ch, \*1tr into next tr, (2 tr into 2ch sp, 1tr into next tr) 3 times, 2ch, rep from \* to end, working 1tr into turning ch. Turn.

**4th row** 5ch, \*1tr into each of next 4tr, 2ch, miss 2tr, 1tr into each of next 4tr, 2ch, rep from \* to end, working 1tr into turning ch. Turn.

**5th row** 5ch, \*1tr into each



of next 4tr, 2tr in 2ch sp, 1tr into each of next 4tr, 2ch, rep from \* to end, working 1tr into turning ch. Turn.

**6th row** 5ch, \*1tr into next tr, (2ch, miss 2 tr, 1tr into next tr) 3 times, 2ch, rep from \* to end, working 1tr into turning ch. Turn.

Rep rows 3-6 inclusive 14 times more, 62 rows in all, then work should measure approximately 20½in from beginning.

### Make side slits

**Next row** 5ch, 1tr into 1st and 2nd of these 5ch, 1tr into turning ch tr of previous row, 2ch, 1tr into next tr, patt to end.

**Next row** As last row. 142 sts.

Continue in patt, dec one st at each end of every 4th row until 112 sts rem.

Continue without shaping until work measures 50in from beg, or required length to underarm.

### Shape armholes

**Next row** Ss over first 6 sts, patt to last 6 sts, turn.

Dec one st at each end of next 6 rows. 88 sts.

Continue without shaping until armholes measure 3in from beg.

### Divide for back opening

**Next row** Patt over first 43 sts, turn.

Continue in patt until armhole measures 7in from beg, ending at centre edge.

### Shape shoulder

**Next row** Patt to last 8 sts, turn.

**Next row** Ss over first 8 sts, patt next 8 sts. Fasten off.

With RS of work facing miss next 2 sts for centre back, rejoin yarn to rem sts and patt to end. Complete to match first side.

### Front

Work as given for Back until armhole shaping is completed. Continue without shaping until armholes measure 5 rows less than Back.

### Shape neck

**Next row** Patt over first 35 sts, turn.

**Next row** Ss over first 3 sts, patt to end. Turn.

**Next row** Patt to last 3 sts, turn.

**Next row** Ss over first 3 sts, patt to end. Turn.

**Next row** Patt to last 2 sts, turn.

**Next row** Patt to last 8 sts, turn.

**Next row** Ss over first 8 sts, patt to end. Fasten off.

With RS of work facing miss next 18sts for centre neck, rejoin yarn to rem sts and patt to end. Complete to match first side.

### Sleeves

Using No.3-50 (ISR) hook make 54 ch.

Work in patt as given for Back, (52 sts), for 6 rows.

Continue in patt, inc one st at each end of next and every following 4th row until there are 76 sts.

Continue without shaping

until sleeve measures 17½in from beg, or required length to underarm.

### Shape top

**Next row** Ss over first 6 sts, patt to last 6 sts, turn.

Dec one st at each end of next 6 rows.

**Next row** Patt to last 4sts. Turn.

Rep last row 9 times more. Finish off.

### To make up

Press each piece under a damp cloth with a warm iron. Join shoulder and sleeve seams. Join side seams as far as side slits.

**Collar.** Using No.3-50 (ISR) hook make 90ch. Work in patt as given for Back, (88sts), for 10 rows. Finish off.

**Slit edges.** Using No.3-50 (ISR) hook and with RS of work facing, rejoin yarn to lower edge and work 1 row of tr to where extra sts were cast on, working 2tr into each row. Finish off.

Set in sleeves. Sew on collar. Work 2 rows dc along sides of collar and back opening. Sew in zip. Press seams.

### Cord belt

Using No.3-50 (ISR) hook and yarn double throughout, make 2ch. Insert hook into first ch, \*yrh, draw through a loop, yrh, draw through both loops on hook\*, insert hook into the left of these 2 loops and work from \* to \* for required length. Finish off.

### Stitch detail

### Tunic with a metal link belt









# Mitred corners and 'V'necks



Although most crochet patterns give detailed instructions it is useful to know how shaping is worked, particularly when adapting a favourite design to crochet. Previous chapters tell you how to choose the right stitch for a garment and all about tension. This chapter gives instructions for working a pointed, and a rounded mitred corner, sleeve underarm shaping and V-necklines.

This charming crochet two-piece shows the effective use of V-neck shaping, which is defined by an edging in a single contrasting colour. The contrasting colour theme is continued at the hem in a single colour and in two colours above cuff level on the sleeves of the slim fitting jersey top. The skirt is worked in bands of all three colours, from side edge to side edge to give a vertical striped effect, and the whole ensemble has an air of elegance and distinction.

## Pointed mitred corner

To make a separate band having a pointed mitred corner, first measure the length of band required and make the necessary number of chain. Mark the stitch which is to be the innermost point of the corner with coloured thread. The band is worked from the inside to the outside edge.

*1st row.* (right side). Work 1dc into 2nd ch from hook, then work 1dc in to each ch to the last ch before the marked corner ch, work 2ch and continue working 1dc into each ch to end. Turn.

*2nd row.* 2ch, work 1dc into each dc and 1dc into each of the 2ch at corner. Turn.

Continue in this way, working 2ch at corner on every RS row working 1 more dc on each RS row before making the 2ch and working 1dc into each of these 2ch on WS rows until the band is the required depth. Fasten off.

Any number of chain may precede and follow the corner stitches, depending on the angle of the corner, but always

work one more stitch before corner chain on each RS row.

## Rounded mitred corner

Prepare the band as for pointed mitred corner.

*1st row.* (right side). Work 1dc into 2nd ch from hook, then 1dc into each ch to marked corner st, work 3dc into corner st and 1dc into each ch to end. Turn.

*2nd row.* 2ch, work 1dc into each dc to end. Turn. Repeat these 2 rows until band is the required depth, working 3dc into centre stitch of the 3 corner stitches on each RS row.

## Sleeve underarm shaping

To give a good underarm fit, the same number of stitches should be decreased on the back and front of a garment and at the commencement of the sleeve top shaping. Work until the back and front side seams and the sleeve seam are the required length.

*1st row.* Ss over first 5 sts, work 1dc into each dc to last 5 sts. Turn.

*2nd row.* 2ch, miss 1dc, work 1dc into each dc to last 2 dc, miss 1dc, work 1dc in last dc. Turn.

Repeat the 2nd row for a depth of 1½ in.

## V-neckline

The depth of the V-neck is entirely a matter of choice, but bear in mind that the deeper the 'V', the more gradual the shaping, and that a high 'V' must decrease more rapidly in order to complete the shaping before reaching the shoulder level. On a 34in bust size an average depth for a V-neck is approximately 10in from the shoulder, which means that the shaping must be commenced at least 3in before the armhole shaping. Mark the position of the centre stitch and work each side separately.

*1st row.* (right side). 2ch, work 1dc into each dc, miss 1dc before marked centre st, work 1dc in centre st. Turn.

*2nd row.* 2ch, work in dc to end. Repeat 2nd row twice more.

*5th row.* 2ch, work 1dc into each dc, miss last dc but one at

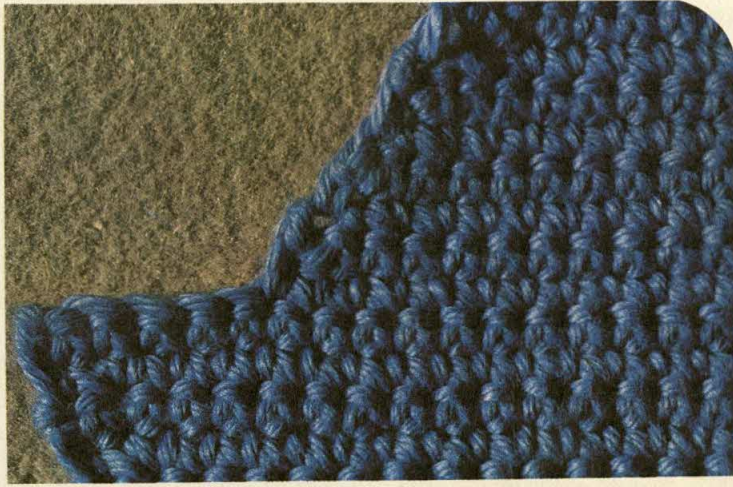




▲ *Pointed mitred corner*

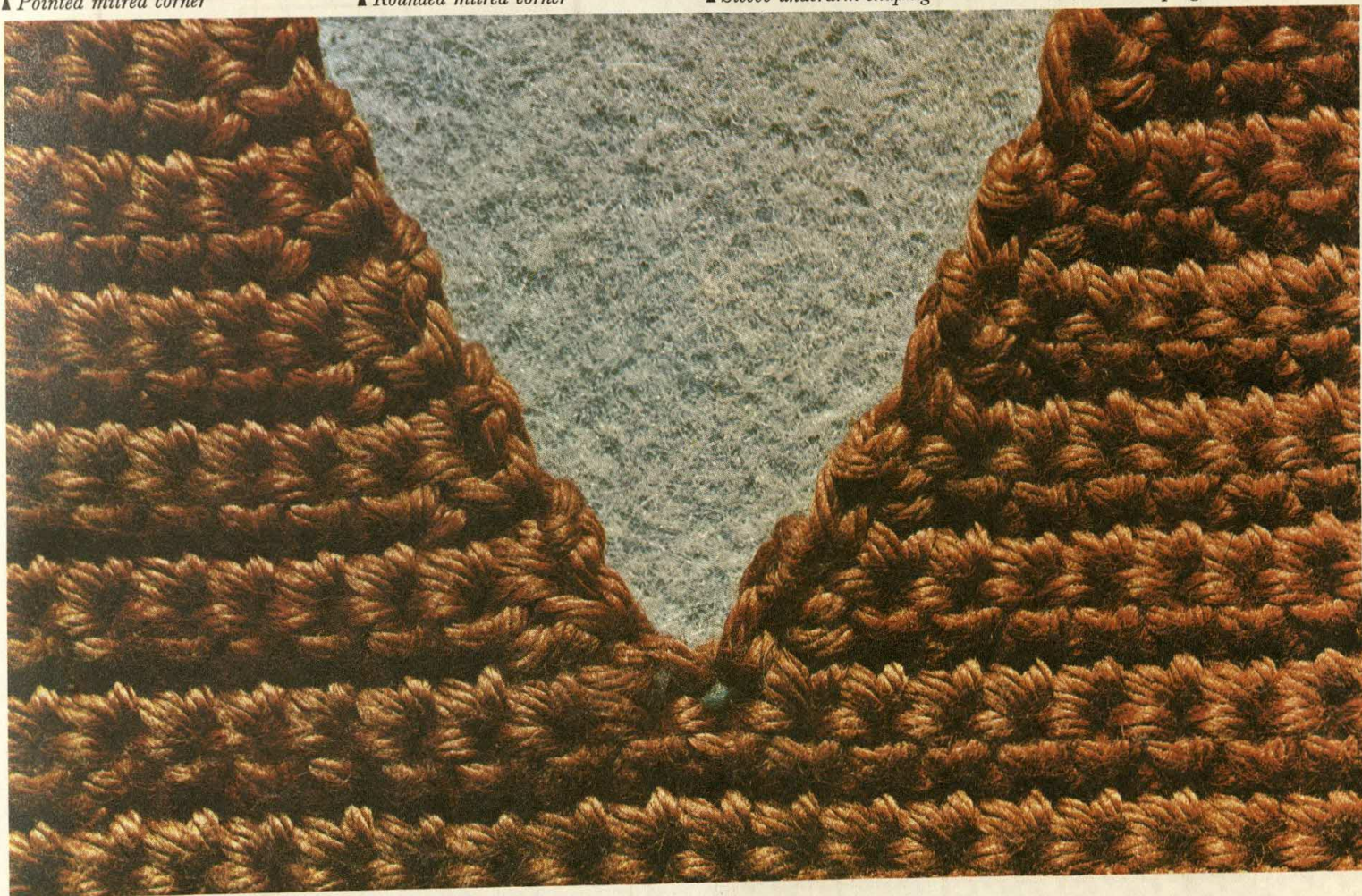


▲ *Rounded mitred corner*



▲ *Sleeve underarm shaping*

▼ *V-neck shaping*



neck edge, work 1dc in last dc. Turn.

Repeat rows 2-5 until required number of stitches have been decreased at neck edge, then continue without shaping, if necessary, to a depth of 10in. With RS of work facing, rejoin yarn to centre st.

*1st row.* 2ch, miss 1 dc, work 1dc into each dc to end. Turn. Work 3 rows without shaping.

Repeat these 4 rows to match first side.

An alternative method of shaping may be worked as follows:

*1st row.* (right side). 2ch, work 1dc into each dc to last 2sts before centre st, insert hook in next dc, yrh and draw loop through, insert hook in last dc, yrh and draw loop through, (3 loops on hook),

yrh and draw through all loops in hook (1 dec made), work 1dc in centre st. Turn.

Work 3 rows without shaping.

*5th row.* 2ch, work 1dc into each dc to last 3dc, 1dec in next 2dc, 1dc in last dc. Turn. Repeat rows 2-5 until required number of stitches have been decreased at neck edge, then continue without shaping, if necessary to a depth of 10in.

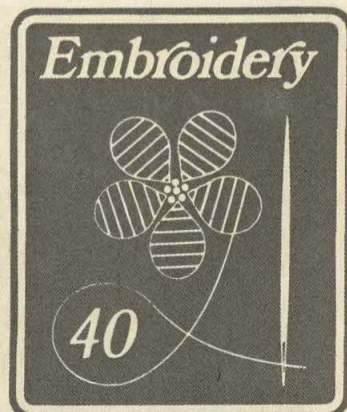
With RS of work facing, rejoin yarn to centre st.

*1st row.* 2ch, insert hook in next st, yrh, draw loop through, insert hook in next st, yrh and draw loop through, yrh and draw through 3 loops on hook, work 1dc in each dc to end. Turn. Work 3 rows without shaping.

Repeat these 4 rows to match first side.



# Dress pattern to smock for 6-10 year olds



It should only take a few evenings to complete this charming child's dress with its pretty smocked collar and cuffs. It is made up in a crisp, fresh gingham so that the small checks can be used as a guide for working the smocking panels. The same pattern will also make a lovely little nightdress.

## Measurements

To fit a size 6-8 (9-10) year old

## Materials you will need

Short sleeved version

- ☐ 1½ (2) yds small check 36in gingham (2cm across each square)

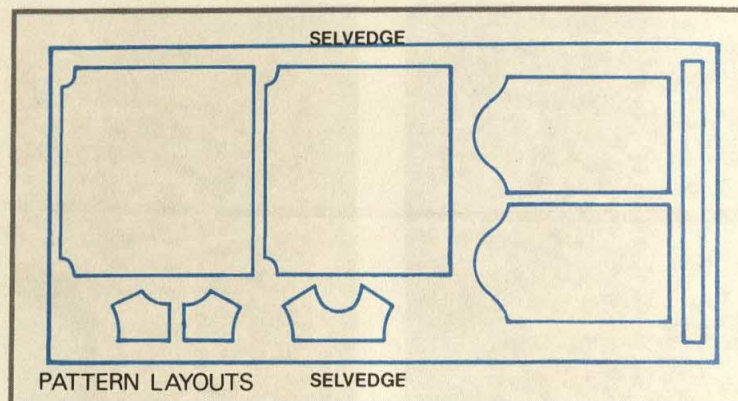
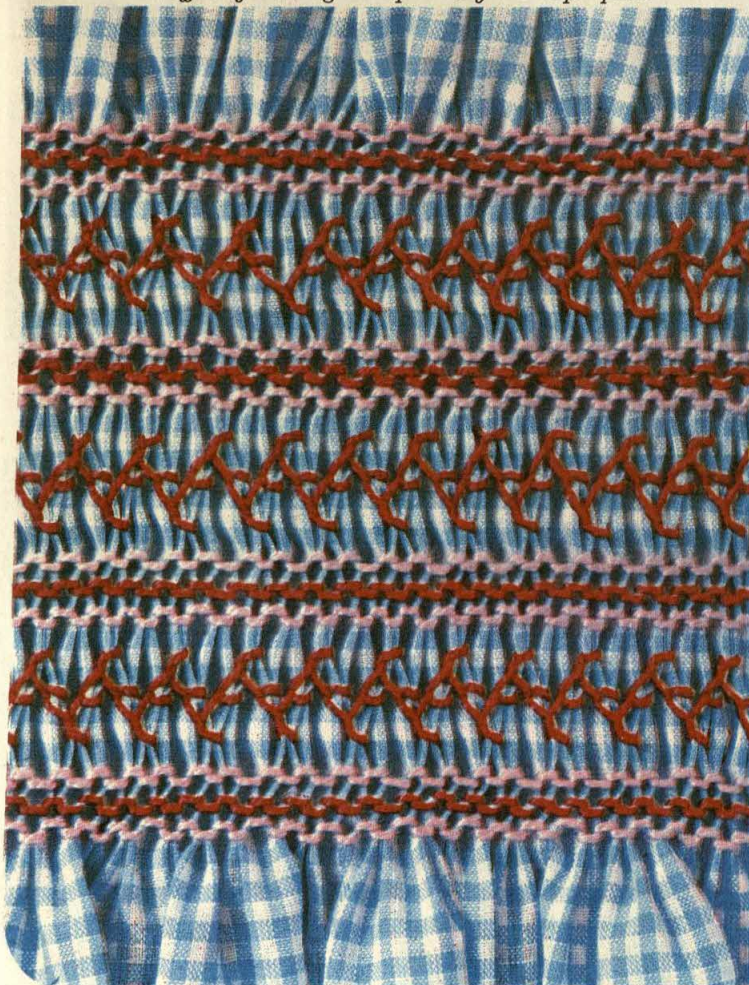
Long sleeved version

- ☐ 1¾ (2½) yds gingham

Both versions

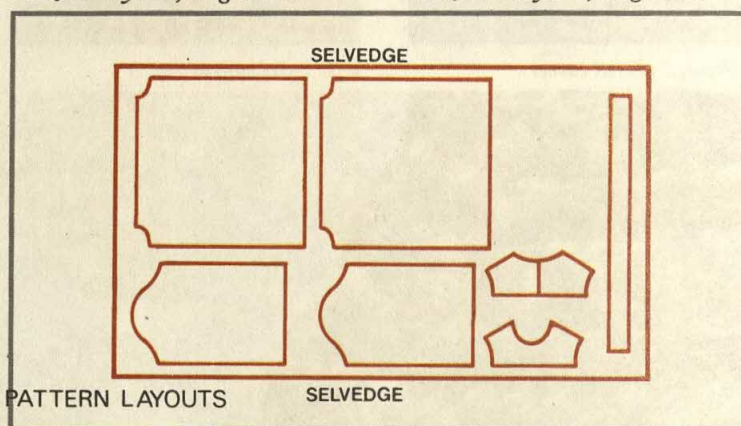
- ☐ 1 ball orange pearl cotton No.8
- ☐ 1 ball white pearl cotton No.8
- ☐ Press studs or small buttons for back neck fastening

▼ Detail shows effect of working three patterns for a deeper panel

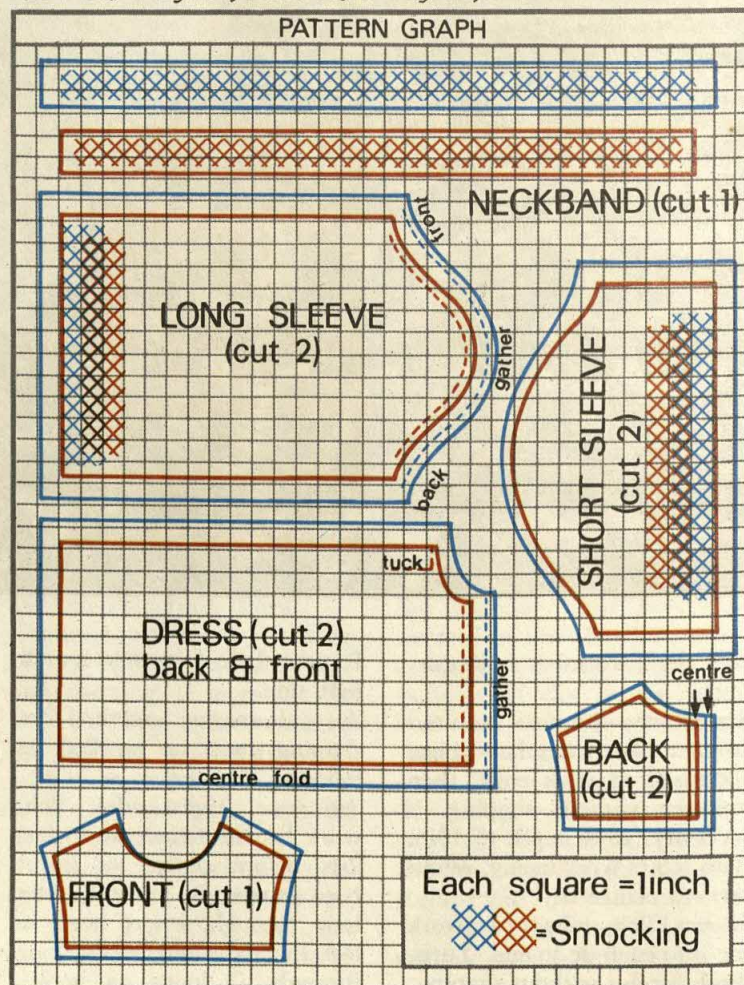


▼ Size 6-8 years, long sleeves

▲ Size 9-10 years, long sleeves



▼ Red: size 6-8 years; Blue: size 9-10 years, short sleeve version





### To make the pattern

Mark up a large sheet of brown paper in 1 inch squares and copy the pattern graph on to it, square by square. Cut out the pattern pieces.

### To cut out

When cutting out the dress, allow  $\frac{5}{8}$  inch seam allowances and 4 inches for the hem. Lay the material flat and pin the pattern pieces to it as shown in the pattern layout.

### To make up

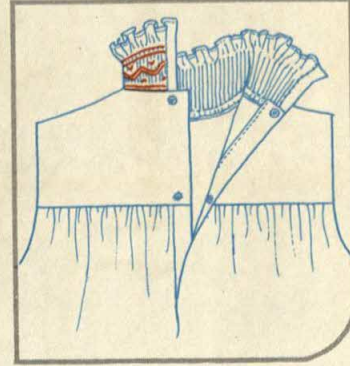
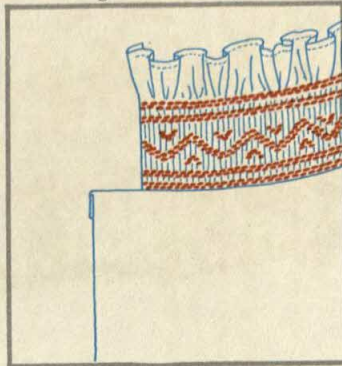
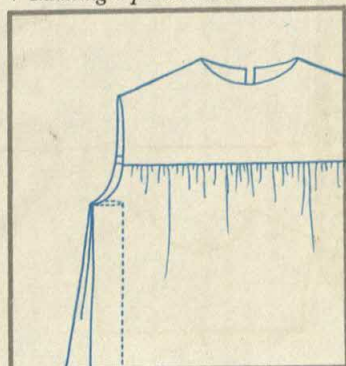
Make a small hem at the top of the neck band, and at each end of it, either by hand or machine. Gather up the smocking bands on the collar and sleeves by picking up the white squares on the wrong side of the work. Pull up the threads quite tightly so that the right side of the work is firm and evenly pleated. Smock three rows of cable stitch, one of feather stitch, three of cable stitch, one of feather stitch and three of cable stitch (see detail) on neck and sleeves.

Join the shoulder seams of Front and Back yokes. Cut a 4 inch opening down the Centre Back of skirt top. Gather the top of the skirt to measure the same as across yokes. Join the side seams, then mark one inch out to either side of the seam and bring these two points together over the seam to make a pleat. Turn the pleat to the Front of the dress (see diagram).

Slip stitch the neckband by hand to the neck of the yoke, picking up each tube separately, leaving seam allowance plus  $\frac{3}{4}$  inch at the back of the yoke to be hemmed for opening. Machine stitch round edge of yoke to secure the neckband turning. Hem neck opening as in diagram and finish with poppers or tiny buttons, making buttonhole loops to fasten. Stitch the sleeve seam, then gather round the top of the sleeve to fit the armhole and set the sleeves into armholes. Make a narrow hem on sleeve cuffs. Oversew all raw edges or neaten with machine zig-zagging. Turn up hem.



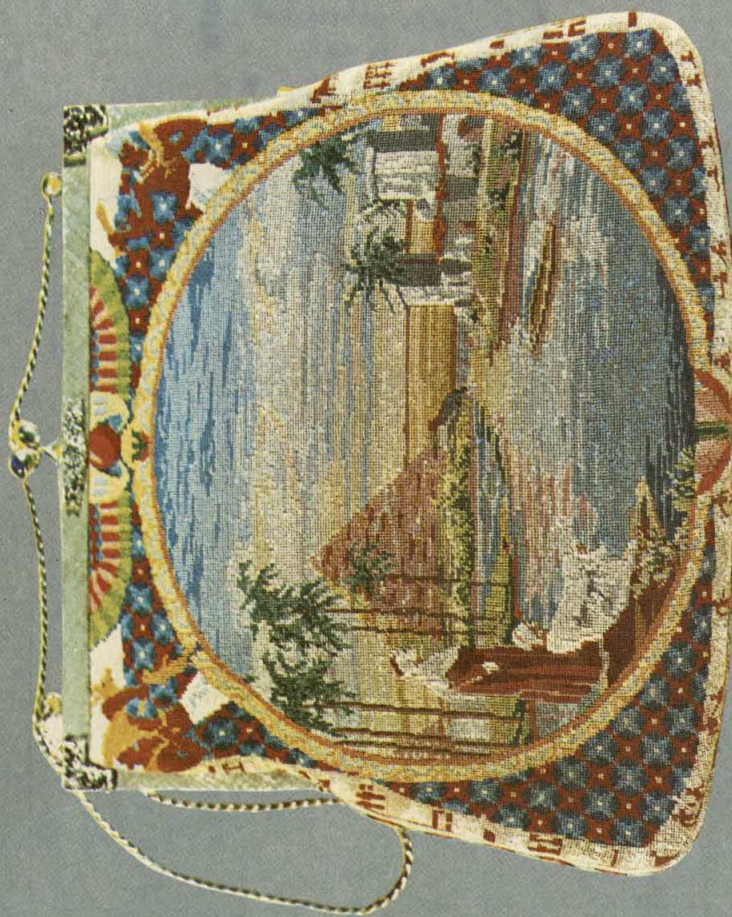
▲ No worries about washing her dress, made of small check gingham and decorated with pretty panels of smocking  
▼ Making a pleat in the side-seam ▼ Tacking the neckband to the yoke ▼ A detail of the back opening







*The Fête Champêtre, an open air festivity styled on peasant revels, enjoyed by the nobility*



*Bright sunlight on the waters of the Nile cleverly reproduced in stitches*

### Petit Point Bags

These French-style bags are based on an eighteenth century design and, unlike the mass-produced versions which are woven by machine, each of them has been worked with wool in petit point by hand.

It is easy to tell the difference, for on machine-made bags each row has a smooth, corded look, while genuine hand-made stitches are clearly separate.

Petit point is worked in fine wool, silk or cotton on single weave canvas—20 stitches to the inch mesh or smaller.

Worked in pure silk, there can be as many as 30 petit point stitches to the inch. The scenes depicted on the bags were probably inspired by, or copied from, paintings, and the two pastoral scenes show the strong contrast of colours used to convey light and shade. Notice, for example, the folds of material in the ladies' dresses, and the

ripples on the surface of the pond.

The bag bearing an Egyptian scene is framed by small red figures and geometrical patterns of red, blue and white. This border accentuates the simplicity of the picture, with its wide expanses of river and sky.

The firmness and durability of petit point makes it particularly suitable for fashion accessories such as bags and belts, and also for larger items like chair covers.

# Collector's Piece



*This pastoral trysting scene is typical of pictures popular in 18th century France. Simple bucolic pleasures appealed to the sophisticated nobility and peasant lovmaking was considered romantic*





## Round tables - the full treatment

Space saving and charming, round tables look attractive in both traditional and modern decors. This chapter gives instructions for making pretty cloths for them.

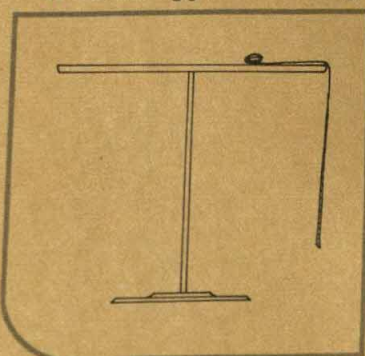
### Suitable fabrics

Easily washable dress or furnishing fabrics such as cotton, linen, lawn, man-made fibre mixtures and cotton lace are all suitable for tablecloths. PVC may not hang as well as a softer fabric, but it is spongeable and would be fine for a nursery or kitchen table. Sheeting is also available now in a variety of patterns and colours, and is eminently suitable because of its quality and width.

### Measuring for the cloth

The cloth will cover the table and hang down all round. The depth to which the cloth hangs is a matter of personal choice, but a deep overhang tends to make the cloth look better. To decide the depth of the overhang, lay a tape measure across the table and let one end drop down until it looks right (figure 1). Multiply the measurement of the overhang by two.

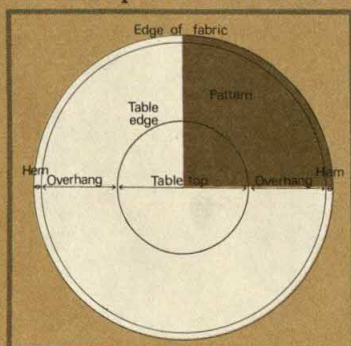
▼ 1. Measuring for the overhang



Then measure the diameter of the table, add this measurement to the doubled depth of the overhang and add 1 inch for turnings. An example is given here for a 3ft 6in table with a chosen overhang of 1ft 5in.

Overhang (1ft 5in × 2)	= 2ft 10in
Table diameter	= 3ft 6in
Turnings	= 1in
Cloth diameter	= 6ft 5in

The final measurement is the most important when buying fabric, but if you draw a little diagram with all the measurements marked on it (figure 2), it will also help you when you make the pattern for the cloth.



▲ 2. The vital statistics

### Fabric widths

A circular tablecloth is made from a square of fabric, each side of the square having the same length as the diameter of the tablecloth.

Furnishing fabrics are usually sold in 48in widths, but it is possible to buy them wider. Dress fabrics, or those which



are most suitable for tablecloths, come in differing widths from 36in to 60in.

Sheeting is very wide indeed and varies in width from 50in to 100in for unbleached (which you can dye), to widths of 70in to 90in for coloured or patterned sheeting. It is, of course, possible to make a round table cloth from a patterned double sheet so long as the diameter of the cloth does not exceed the width of the sheet.

If the width of fabric you choose is less than the diameter of the tablecloth, it will be necessary to join more fabric to the sides of the main piece. It will help you when calculating yardage to remember that the main piece and any extra side pieces must be the same length as the diameter of the tablecloth, and the joined widths must also be equal to the diameter.

## Making the pattern

### You will need

- ☐ A square of brown wrapping paper, with each side a little longer than the radius (or half the diameter) of the tablecloth
- ☐ A piece of string, 6 inches longer than the radius of the cloth
- ☐ A stick of blackboard chalk
- ☐ A drawing pin

Also, find a large flat surface which will not be spoiled if a pin is pushed into it, such as a wooden kitchen table or lino flooring.

Tie one end of the string round the blackboard chalk and measure the radius of the cloth from the chalk along the length of string. Mark this measurement by pushing the drawing pin through the string. Lay the square of brown wrapping paper on to the flat surface

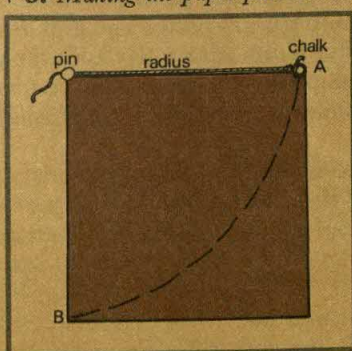




and push the drawing pin into the top left hand corner of the paper.

Hold the drawing pin firmly with one hand and draw an arc with the chalk from A, at the top right hand corner of the paper, to B, at the bottom left hand corner (figure 3). Cut along the chalk line. The pattern is a quarter of the area of the cloth, and includes a  $\frac{1}{2}$  inch hem allowance.

### ▼ 3. Making the paper pattern



## Making the cloth

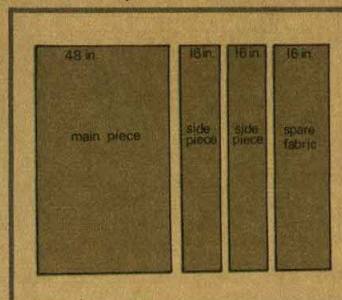
### You will need

- ☐ Fabric for the cloth
- ☐ Trimming of your own choice. The amount required is the length of the arc A to B multiplied by 4, plus 1 inch for overlapping. Some ideas for trimming are bobble braid, fringing, daisy chains or appliqué motifs
- ☐ Mercerised cotton to match the fabric
- ☐ Matching bias binding (the same amount as for the trimming)
- ☐ Pins
- ☐ Tacking thread

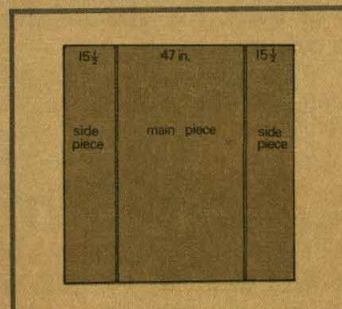
### Preparing the fabric

If it is necessary to join the fabric, do so now. Join the pieces on to the sides of the main fabric piece; a seam across the middle of the cloth would be very noticeable and

could upset the balance of crockery when the table is laid. Figures 4 and 5 show how to cut and join 48in widths to make a cloth with a diameter of 6ft 5in (77in).



▲ 4. How to cut a 48in width



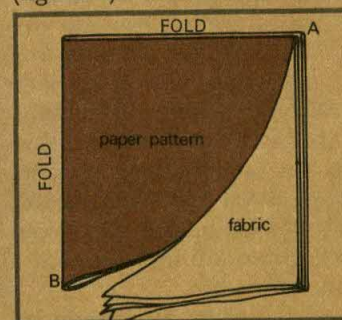
▲ 5. Joining the cut pieces

Join the widths with a flat fell seam (see Home Sewing chapter 1).

You should now have a square of fabric with each side equal to the diameter of the cloth.

### Cutting out

Fold the prepared square of fabric in half and then in half again, and pin the pattern on to the folded fabric as shown (figure 6).

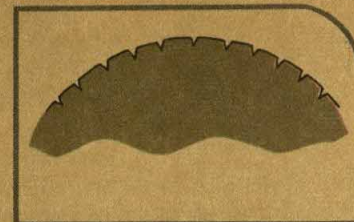


▲ 6. Cutting out the fabric

Cut along the pattern edge. Unpin the pattern and unfold the fabric.

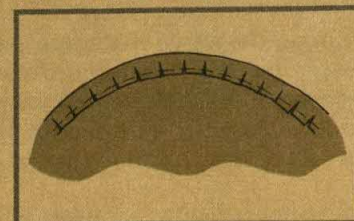
### Making the hem

Snip little 'V's into the edge at 1 inch intervals  $\frac{3}{8}$  inch deep (figure 7).



▲ 7. Snipping the hem edge

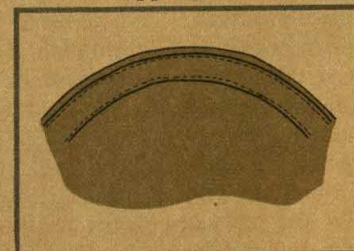
Turn over the edge  $\frac{1}{2}$  inch and pin and tack it down. The 'V's will close up to allow the hem to curve (figure 8).



▲ 8. Turning over the  $\frac{1}{2}$  inch hem

Pin and tack the bias binding over the turned hem to cover the raw edge.

Stitch on the bias binding (figure 9) neatening the ends by turning them under  $\frac{1}{4}$  inch and overlapping them.



▲ 9. Stitching on bias binding

### Trimming

Machine stitch the trimming you have chosen around the edge of the tablecloth on the right side.

### Good idea

For a round dining table in constant use, protect the tablecloth with a smaller cover made in the same fabric.

Cut a circle of plastic sheeting to the same diameter as that of the table top (this will protect the main cloth from spills), then make a smaller cloth with an overhang of about 6 inches, without trimming, to throw over the top.

This gives an all-over look to the table cover and only the smaller cover need be removed for quick and easy laundering.



## Tunis and Tripoli braids



These attractive macramé patterns are fairly simple to work using the basic techniques of macramé. The result is, however, extremely effective and can be adapted to various yarns and made up into lampshades, bags or belts. Experiment with wool, cotton, plastic raffia or even coloured string.

### Tunis braid

Set on double thread 2 red \* 6 white, 4 red. Repeat from \* until required width is reached, finishing with 2 red.

Fix with one row of horizontal cording, making a 4-knot blackberry ball (see Macramé chapter 3) from the centre 4 threads of each group of 8 red threads as you work.

*1st row.* On the first 4 red threads work 2 rows diagonal cording as follows: using 2nd thread as leader, cord to left, then using 4th thread as leader, cord across all 3 threads to left. Then work 3 rows of diagonal cording from left to right.

On the 12 white threads knot pairs of threads in single knotted chains (to make a single knotted chain take a pair of threads and, using alternate threads as leader, knot the other thread over it). After 3 knots have been worked on each pair, unite all 12 threads in one large flat knot. Continue in chains, working 3 knots on the 1st and 6th pairs of threads, 4 on the 2nd and 5th pairs, and 5 on the 3rd and 4th pairs. This gives a diamond shape.

On the next 8 red threads, using 1st thread as leader, cord to the right across the next 3 threads. Then using 8th thread as leader, cord to the left across the other 7 threads (once a leader has been taken across the work it stays at the side in readiness for the next stage of the pattern, and the knotting is worked over an ever decreasing number of threads). Continue diagonal cording from left and right to make an inverted 'V', taking the inner thread of the left-hand group and cord it across to the right, then take the inner thread of the right-hand group and cord it across to the left. Continue in this way until each thread has been used as a leader. Repeat the pattern on following groups of red and white threads. At the end of the row work 2 rows diagonal cording on the remaining red using 1st thread as leader, cord across all three threads to the right. Then make 3 rows of cording to the left.

*2nd row.* Work blocks of 4 rows of diagonal cording alternately left to right and right to left, using red threads as leaders.

*3rd row.* On the first 6 white threads knot 3 pairs of single knotted chains, working 5 knots on the 1st pair, 4 on the 2nd pair and 3 on the 3rd. Unite all 6 threads into a flat knot then continue in chains, working the same number of knots as before on each pair.

On the next 8 red threads cord diagonally from left and right to make a 'V' by taking 4th thread of left-hand group under 3rd thread and, using 3rd thread as leader, knot 4th thread on to it. Repeat this process with the 4th thread using the 2nd thread as leader and then the 1st. In this way, the thread works back on itself to the left.



▲ Tunis braid—knotted chains, diagonal cording and blackberry balls

Do exactly the same on the right-hand group, taking the 1st thread behind and using 2nd, 3rd and 4th threads in turn as leader. Continue in this way by taking the inner thread of each group, alternating right and left, and taking it behind the opposite group, and working it over each thread in turn as leader, until all the threads have been transferred.

Make a ball with the centre 4 threads, then, starting with the inner threads, work diagonal cording from left and right to make an inverted 'V' as in the 1st row.

On the 12 white threads knot pairs of threads in single knotted chains. Work 3 knots on the 1st and 6th pairs, 4 on the 2nd and 5th pairs and 5 on the 3rd and 4th pairs. Unite with a flat knot then continue chaining with the same number of knots. This results in a cluster of chains secured in the middle and making a diamond shape.

Repeat pattern on following groups of red and white threads.

On the 6 white threads at the end of the row, reverse the number of knots on the chains from those at the beginning of the row, so that the longest chain is on the outer edge.

*4th row.* As 2nd row.

*5th row.* Take the 1st red thread behind and work over 2nd, 3rd and 4th as leaders in turn, as with the right-hand group in the





▲ Tripoli cording—a combination of cording and flat knots

diagonal cording forming a 'V' in 3rd row. Continue until all threads have been worked. Then work 3 rows diagonal cording to the right. On the last group of red threads work 3 rows of diagonal cording to the right and then cord the threads back on themselves, as with the left-hand group of the 'V'.

The rest of the row is the same as for 3rd row.

Continue working 3rd, 4th and 5th rows until required length is reached. With softer yarns a fringe can be worked following the lines of the pattern, but with stiffer yarns it is best to work half rows to level the pattern and fix with one or two rows of horizontal cording.

## Tripoli cording

Set on double threads as follows: 2 white \* 4 green, 4 white, 4 green, 4 white, 4 green. Repeat from \* until required width is reached, finishing with 2 white. Fix with one row of horizontal cording.

1st row. On first 4 white threads work 4 rows cording as follows: use the right-hand thread each time as leader in the first 2 rows and cord from right to left. For the next 2 rows cord from left to

right, using the left-hand thread as leader.

\* On the next 8 green threads work 4 rows of horizontal cording, using the same left-hand thread as leader throughout, zigzagging it back and forth. Cord the 3rd thread over the 4th and the 6th over the 5th.

On the next 8 white threads work a flat knot.

Repeat the green and white patterns along row from \* until 4 white threads remain. Work these in the reverse order to the first 4.

2nd row. This consists of groups of 4 rows of diagonal cording using the green threads as leader. The first group is worked from right to left, the 2nd from left to right, and so on.

3rd row. As 1st except on the left-hand group of green threads commence and finish by cording the 2nd thread over the 1st, and on each complete group of green threads commence and finish by cording the 3rd over the 4th and the 6th over the 5th. Then work as for 1st row. On the right-hand group of green threads commence and finish by cording the 3rd over the 4th.

Repeat 2nd and 3rd rows until work is the required length. Complete with one row of horizontal cording.

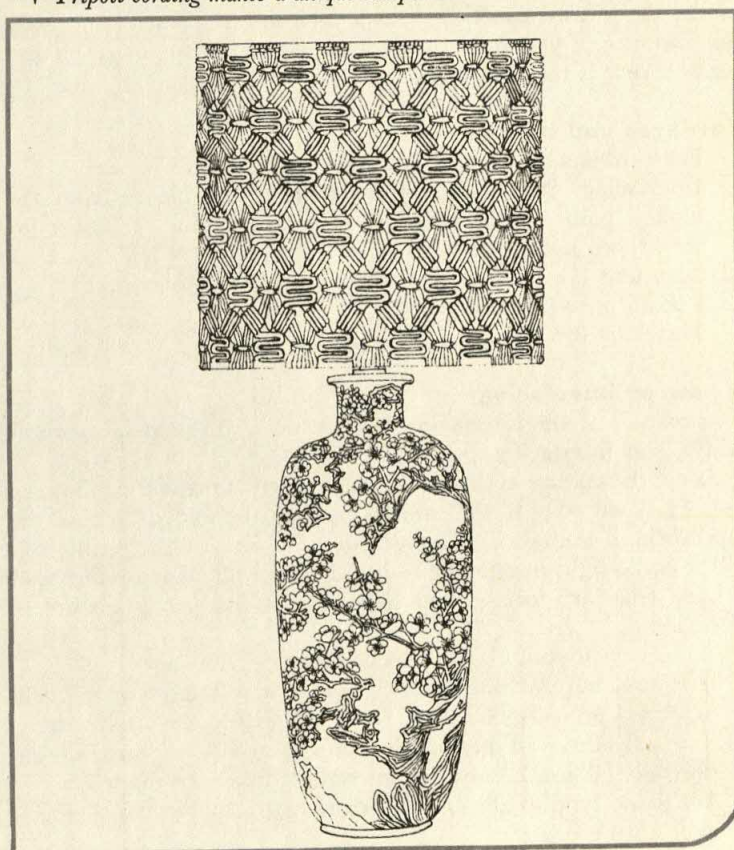
## To make a lampshade

Prepare the frame in the usual way, painting and binding with tape. Choose a shape which is straight-sided and cut the doubled threads to at least four times the depth of the frame, plus the depth of fringe if you want one.

Set the threads directly on to the top of the frame so that the pattern will be completed between each set of struts. In addition, set one thread to each side of each strut. Fix all round with a row of horizontal cording.

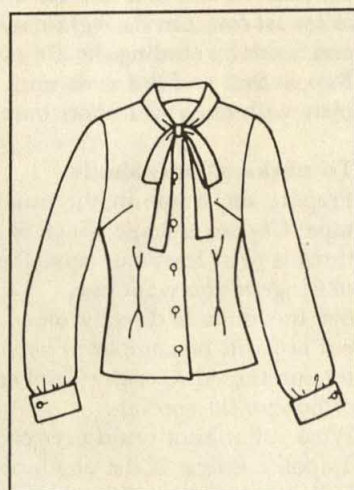
Work a flat knot braid over each strut to cover it. Then work the Tripoli cording to the depth of the shade, finishing with a row of horizontal cording. Finally knot the threads round the bottom of the frame and finish off either with a fringe or by darning in the ends. Lining a macramé shade is optional.

▼ Tripoli cording makes a unique lampshade





# Tie-neck blouse conversion



The tie-neck blouse, shown here in a luxurious printed silk, is a soft and feminine variation of the Golden Hands basic blouse. In making it you will be taken several steps further in your dress-making know-how. You will learn to apply couture finishes to a simple garment to turn it into something special, such as the finish on the sleeve openings which is specially for fine, soft fabrics. This chapter, which includes layouts, takes you to the fitting stage.

## Suitable fabrics

You can use most of the fabrics mentioned for blouses in Dress-making chapters 16 and 28, but for the gentle style of this tie-neck blouse the texture should be a little finer and the fabric quite soft. For instance, if you want to use a poplin, as for the basic blouse, make sure it is the finer type.

## Yardages and notions

- ☐ For yardages see layouts and note on tie collar overleaf
- ☐ Interfacing, 36in width—the length of the blouse from the highest point on the shoulder to the hem plus 1½ inches for seams (see notes below)
- ☐ 8 buttons (you will need 2 more for link-buttoned cuffs)
- ☐ 1 small press fastener
- ☐ Matching thread

## A note on interfacing

The texture of the interfacing is dictated by the top fabric: soft fabric, soft interfacing.

To see if the texture of the interfacing is correct make the following test. Place an edge of the interfacing into the folded edge of the top fabric, if the fabric rolls over the interfacing in a gentle, soft roll it is the right interfacing to use. If, however, sharp points and a hard edge are formed you have chosen the wrong texture of interfacing.

To help you in your choice select from the following:

- ☐ For soft, natural fibre fabrics choose a soft lawn or a finely textured pre-shrunk cotton, sold specifically for interfacing
- ☐ For soft fabrics in man-made fibres, pure silk organza is often the only choice, because an interfacing in a man-made fibre of the same type as the blouse fabric can result in edges which will not lie flat

## The pattern pieces

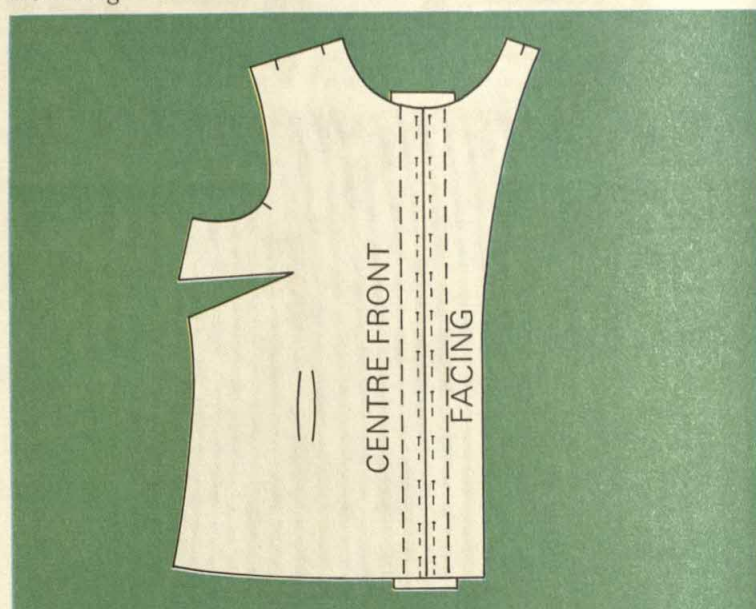
For the tie-neck blouse you will need the following pattern pieces from the Golden Hands Pattern Pack: from the basic blouse pattern sheet the Front and Back pattern pieces, numbers 1 and 2; from the accessory sheet the shirt sleeve, cuff and tie-collar pattern pieces, numbers 8, 12, 13 and 14.

## The facing pattern

When making a garment in a soft fabric it is advisable to avoid unnecessary seams—the finished garment will look smoother. So, when making the tie-neck blouse, the Front and front facing are cut out as one.

First make a facing pattern as shown in Dressmaking chapter 28, figure 3.

Then join the Front pattern piece to the facing pattern along the front edges by pinning them alongside each other over a strip of paper (figure 1). The line along the join becomes the fold line of the facing.



▲ 1. Joining the Front and front facing patterns along the front edges

## Cutting out

**Blouse fabric.** Select the correct layout for your size from those given overleaf. Decide whether you want single or double cuffs (Dressmaking chapter 28) and a single or double width tie. Pin the pattern pieces on to the fabric, mark out ¾ inch seam and hem allowances and cut out.

Mark all details on the fabric with tailor's tacks, using the methods shown so far.

After you have marked the blouse Front unpin and remove the facing pattern, then mark along the front edge of the Front pattern piece for the fold line. Remove all pattern pieces.

**Interfacing.** First cut or tear off the selvages of the interfacing fabric.

Fold in half and pin the cuff and front facing patterns on to the double interfacing fabric. Cut a full cuff section or a half section only depending on your choice of cuff.

Mark out ¾ inch seam allowances along the Front, hem, neck and shoulder edges of the facing and along the cuff edges.

You will not need seam allowances along the inner edge of the facing or along the fold edge of the single cuff.

Cut out and mark the pattern details on the interfacing.

Remove the pattern pieces.

Choose pure silk for the soft, gentle lines of the tie-neck blouse ►



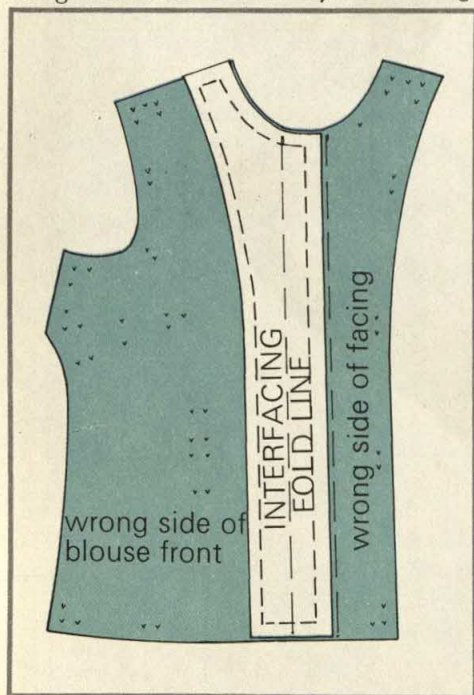




### Interfacing the Fronts for fitting

Pin and tack the interfacing to the wrong side of each blouse Front as shown (figure 2), allowing the seam allowance on the interfacing to go over the fold line on to the facing. Note that it is tacked both along the Centre Front and the fold line. Attach the interfacing to the blouse with small prick stitches (Dressmaking chapter 23). Work the prick stitches in the seam allowance of the interfacing, just outside the fold line, so that they will not show on the top of the garment when the facing is turned under.

Turn the facing to the inside and tack along the fold line ready for fitting.



▲ 2. The interfacing tacked to the blouse Front

### Fitting the blouse

Carefully pin and tack the blouse darts and seams and tack in the sleeves ready for fitting.

Make any corrections necessary (Dressmaking chapter 16).

### Fitting the collar

It is also necessary to fit the tie-neck collar before making it up. The balance marks on the ties are only an approximate indication of where the ties begin when the collar is attached to the neck line, and they will fall about 1 inch in from the Centre Front at each side.

It is always best to determine how far a tie collar should be attached to the neck line by fitting. A given length may be right for one fabric but may leave an unsightly gap in another.

Two ways to finish the ties are given here. They can be folded in half lengthways to achieve the effect in the picture, or made

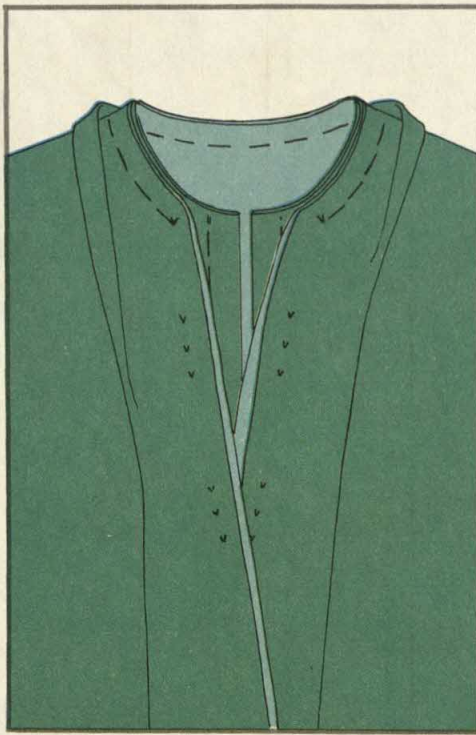
double width and left unfolded with rolled hem edges. The latter is particularly attractive in transparent fabrics.

For both versions first stitch the collar sections together along the Centre Back line and press the seam open.

**Folded collar version.** To prepare this for fitting, fold the collar and ties in half lengthways, right sides facing. Pin and tack the seams of the ties as far as the balance marks.

With the collar still inside out, pin and tack it to the blouse neck line, matching Centre Backs, and with the balance marks falling on the Front neck edge 1 inch in from the Centre Front at each side.

**The wider collar.** To prepare this for fitting fold the collar lengthways at the neck only. Pin and tack it to the blouse neck line, matching Centre Backs, and with the balance marks falling on the Front neck edge 1 inch in from the Centre Front at each side (figure 3).



▲ 3. Tacking on the wider collar for fitting

**Both versions.** Try on the blouse again and tie a bow to see how far you need the collar stitched to the blouse at the neck edge.

The bow should lie comfortably in the opening and not be pushed forward through lack of space. If it is, the size of the space must be increased equally on each side.

If, however, the space is too large, just reduce the distance between the collar ends and the Centre Front of the blouse equally on each side.

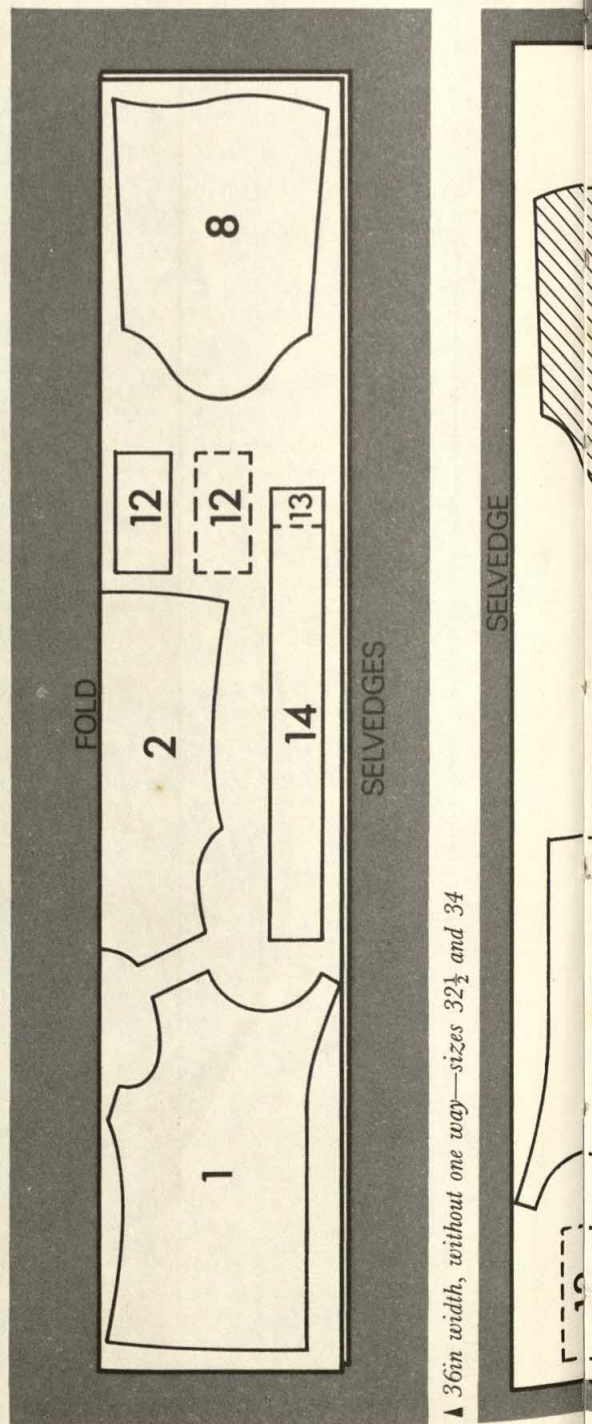
Carefully mark the position of the collar ends on both the blouse and the collar.

### Yardages

**36in width**, without one way—sizes 32½ and 34, 2¾ yards; sizes 36 and 38, 3¾ yards; sizes 40 and 42, 3⅞ yards.

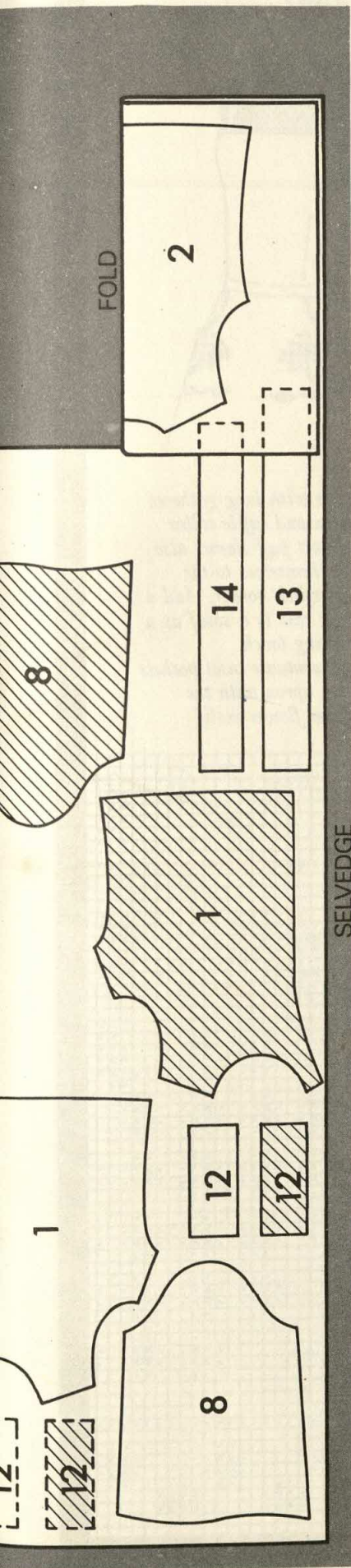
**36in width**, with one way—sizes 32½ and 34, 3 yards; size 36, 3⅞ yards; size 38, 3¾ yards; sizes 40 and 42, 3¾ yards.

N.B. For transparent fabrics such as voile and chiffon buy extra fabric and double the width of the tie collar to make a really full bow.

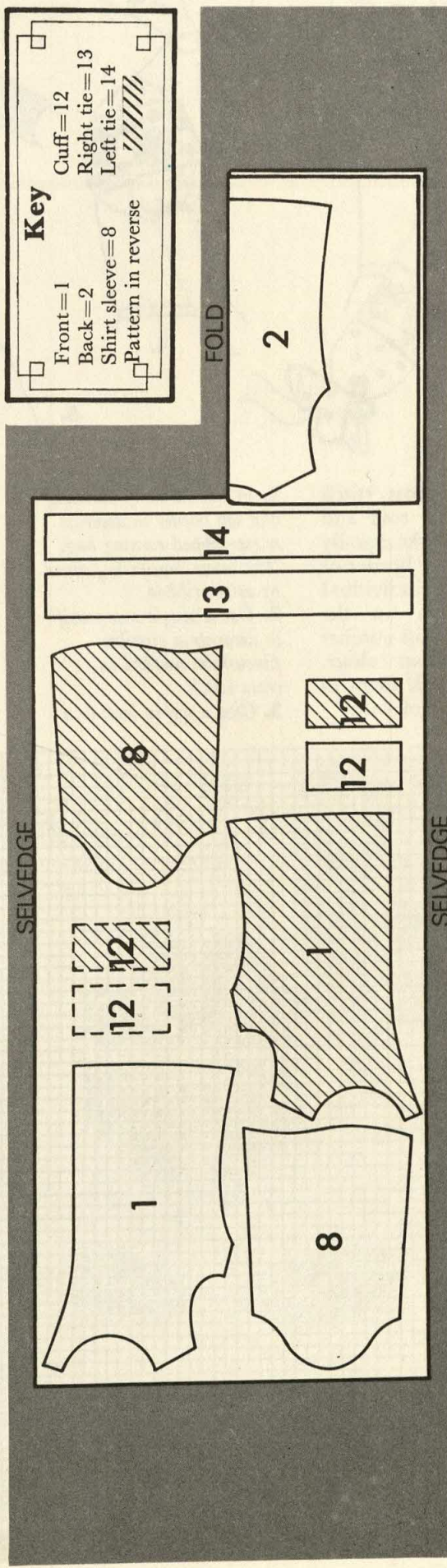


▲ 36in width, without one way—sizes 32½ and 34

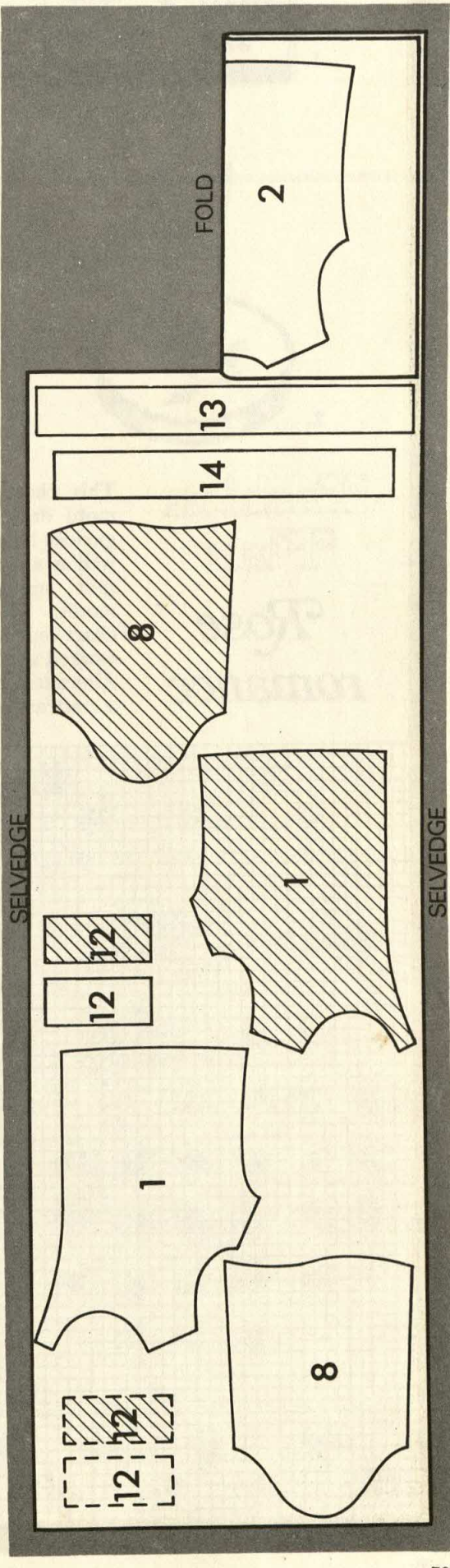




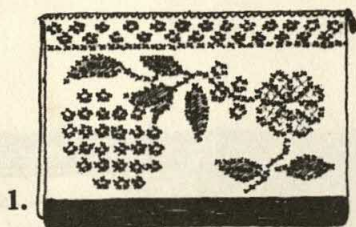
▲ 36in width, without one way—sizes 36, 38, 40 and 42



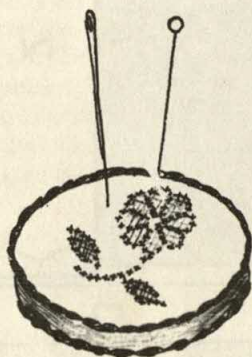
▲ 36in width, with one way—sizes 32 1/2, 34 and 36







1.



2.



3.



4.



5.

## Fashion Flair Rose romance

This charming cross stitch motif depicting a rose and guelder flower works equally well as a repeating border or split up into individual motifs. The dots on the chart represent cross stitches worked in a contrast colour. Alternatively, work them in a contrast texture of yarn.

1. Work the complete motif and top border to decorate a zip-topped evening bag. The lower border is formed by velvet ribbon
2. Use a single rose motif to decorate a circular pincushion worked in cross stitch
3. Give a gypsy look to a

blouse with long gathered sleeves and ruffle collar

4. Short puff sleeves also lend themselves to the cross stitch border. Add a single rose to a scarf as a finishing touch

5. Accentuate inset pockets on an apron with the guelder flower motif

